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Getting Ready to Read: Finding Organizational Patterns - Poetry

ENGLISH Grades 10-12

Ideas can be grouped and ordered in different ways in poems – for example: besides having rhythm, rhyme schemes and stanzas the ideas can be presented as a story, as a comparison, cause and effect, as an answer to a question, or as a progression of images (e.g. from vague to concrete, from soothing to harsh, from one of the five senses to one or all of the others). The way information is organized in a text is a cue to help the reader understand the ideas and make meaningful connections.

Purpose

- Preview the text structure and identify different organizational patterns.
- Become familiar with the organizational patterns of a text.

Payoff

Students will:

- have a richer experience when reading poetry.
- make connections between themselves and the poem.
- make connections between reading and writing tasks.
- learn to read poems more independently.
- practise reading strategies, including skimming, scanning, rereading, making predictions, and making connections.

Tips and Resources

- For descriptions of different organizational patterns and how to spot them, see Teacher Resource, *Getting Ready to read: Finding Organizational Patterns.*
- Many texts combine several organizational patterns, depending upon the topic, content, purpose, and audience.
- Graphic organizers (such as timelines, flow charts, and mind maps) can help readers to "see" the relationship(s) among ideas more clearly.

Janeczko, Paul B. *Opening a Door: Reading Poetry in the Middle School Classroom*. New York, NY: Scholastic, 2003.

Further Support

- Help students to preview the poem before they read by giving them questions to consider, or by guiding them to look for recurring information or signal words.
- Develop class reference charts for the different organizational patterns, showing the purpose, when/where the pattern might be used, characteristics, signal words, and related questions. Use these same concepts to create graphic organizers for students who need additional help.

Getting Ready to Read: Finding Organizational Patterns - Poetry

ENGLISH Grades 10-12

What teachers do	What students do
Before • Select a text that is to be studied (e.g., a ballad, an epic poem, a narrative). Choose something short that has an easily identifiable pattern (e.g., a story, a comparison, cause and effect, a progression of images, a question that is being answered). • Provide students with the selected reading material and ask students to explain how the text is an example of the particular organizational pattern. • Provide students with an appropriate graphic organizer for the pattern, or ask students to create a graphic organizer (e.g., flow chart, comparison chart, time-line).	• Recall what they already know about the organizational pattern. Identify when/where they have seen or used that particular pattern. • Identify how the poem is organized and the characteristics that indicate it belongs to that particular organizational pattern. • Examine or create a graphic organizer that follows the particular pattern.
During • Introduce the organizational pattern, explaining its purpose and characteristics, when/where it might be used, why writers use it, signal words or punctuation to look for, and possible questions it will answer. • Read from the selected passage and demonstrate how to fill in the graphic organizer as you read. • Note that using the organizer can help students understand and remember what they read.	• Read the passage and contribute to the graphic organizer.
After • Ask students to locate another example of this organizational pattern in their poetry collections. **Alternatively,** provide students with a second example on the same topic. • Ask students to read the example and use the graphic organizer to record the ideas and information. • Have students use the organizational pattern to summarize the ideas and information from the readings.	• Find an example of the organizational pattern in a poem. • Read the example and record the ideas and information on the same graphic organizer. • Reread the graphic organizer notes and use the organizational pattern to write a summary of the readings.

Notes

Teacher/Student Resource

Getting Ready to Read: Finding Organizational Patterns - Poetry

ENGLISH Grades 10-12

<table>
<tr>
<td>

Shark - compared to cold metal
- fin like a piece of sheet iron
- with knife edge
- body…tubular…and smoke-blue
- eyes of metallic grey
- blood was cold

</td>
<td>

Comparison – extended metaphor (e.g., “The Shark” by E.J. Pratt).
• What is being compared in the poem?
• What is the basis for the comparison?
• What characteristics do they have in common?
• In what ways are the items different?
• Did the poet make a conclusion about the comparison?
• How is the comparison organized?
• Why did the poet choose this organizational pattern?

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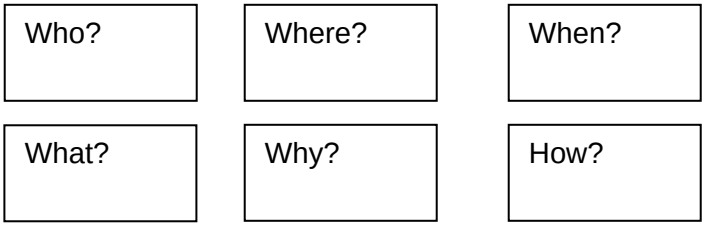

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Story (e.g., “Ballad of the Landlord” by Langston Hughes).
• Who is mentioned in the poem?
• Where do the events occur?
• At what particular time?
• Is there a conflict? What is it?
• Why has it occurred?
• Is the conflict resolved? How?

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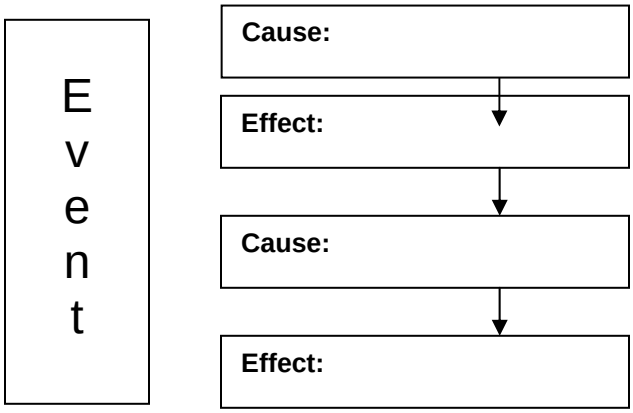

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Cause/Effect (e.g., “Nikki Rosa” by Nikki Giovanni)
• What process, event or subject is being explained?
• What is/are the cause(s)?
• What is/are the effect(s)?
• What are the specific steps in the process?
• What is the outcome, product or end result?
• How does it work or what does it do?
• How are the causes and effects related? Is the relationship logical?
• Why did the author choose this organizational pattern?

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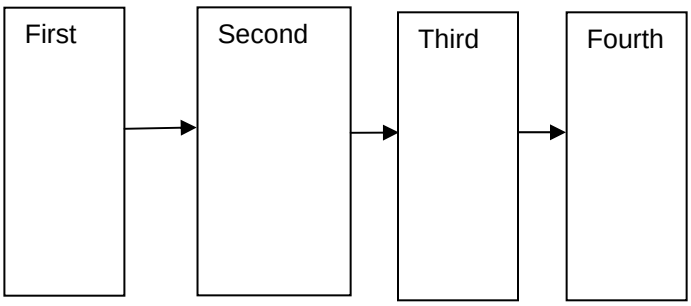

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Time Order (e.g., “Originally” by Carol Ann Duffy)
• What sequence of events is being described?
• What are the major incidents or events?
• How are the incidents or events related?
• What happened first, second, third, etc.?
• How is the pattern revealed in the text?
• Why did the poet choose this organizational pattern?

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Getting Ready to Read: Finding Organizational Patterns - Poetry

ENGLISH Grades 10-12

Originally

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.
My brothers cried, one of them bawling *Home*,
Home, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

All childhood is an emigration. Some are slow,
leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined, pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
My parents' anxiety stirred like a loose tooth
in my head. *I want our own country*, I said.

But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf[1] of shame. I remember my tongue
shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

- Carol Ann Duffy

(Permission granted to use "Originally" taken from *The Other Country* by Carol Ann Duffy published by Anvil Press Poetry in 1990)

[1] "Skelf" is Scots for splinter.

Getting Ready to Read: Finding Content and Function Words

ENGLISH Grades 10 - 12

Writers use content words and function words to enhance the elements of texts, to generate meaning and reveal the values and perspectives of writers and society.

Purpose

- Preview the sentence structures in the text.
- Identify content words, signal words and their purposes.
- Familiarize students with the patterns of language usage.
- Help with revision and editing.
- Demonstrate how function and content words generate meaning and reveal the values and perspectives of writers and society and the world.

Payoff

Students will:

- make connections between reading and writing tasks.
- read and reread texts and writing tasks.
- practice their reading strategies of skimming, scanning and rereading; learn content and function words; use content and function words more effectively for different audiences and purposes.

Tips and Resources

- Content and function words are words that cue the reader and writer about an organizational pattern of the English language. The positioning of words reinforces the fact that language is built on a system of patterns, with the usual exceptions to the “rule” or pattern.
- Looking at the structure of the sentences there are some really quite ordinary arrangements of words (clause elements), arrangements that occur regularly in English such as the Subject-Verb (SV) pattern, the Subject-Verb-Adverbial (SVA) pattern, or the Subject-Verb-Object (SVO) pattern. The same applies to the positioning of nouns and adjectives, verbs and adverbs.
- An exemplar, using different colour highlighters or different geometric shapes provides a visual way to reinforce the “pattern” of the English language and the relationships of these patterns.
- Use an exemplar for nouns and adjectives and a second copy of the same exemplar or a different exemplar for verbs and adverbs. To do all four on the same exemplar is too confusing and messy visually.
- <http://www.speech.psychol.ucl.ac.uk/transcription/intro.html>

Further Support

- Before students read an unfamiliar or challenging selection, remind them that there are always exceptions to the “patterns” of any language.
- Encourage students not to worry about the exceptions.
- Encourage students to scan reading passages to quickly recognize the content and function words based on the positioning of these words. This will be a significant help when editing/ revising their own writing.

Getting Ready to Read: Finding Content and Function Words

ENGLISH Grades 10 - 12

What teachers do	What students do
Before • Show the pattern of function and content words using the Teacher Resource, *Pattern of Content and Function Words: Example 1.* • Model for students how to identify these words using the appropriate geometric shapes. • Show a passage that has the nouns and adjectives identified with two different geometric shapes (e.g., a rectangle for nouns, and an ellipse for adjectives) using the Teacher Resource, *Finding Content Words in Text: Example 2.* ▪ Identify the verbs and adverbs with two different geometric shapes (e.g., saw tooth boxes for verbs and hexagon for adverbs) using the Teacher Resource, *Finding Content Words in Text: Example 2.*	• Listen attentively. • Copy information to the Student Resource, *Pattern of Content and Function Words: Example 1.* ▪ Copy examples modeled by the teacher to the Student Resource, *Finding Content Words in Text: Example 2.*
During • Ask students to scan the passage and identify the remaining content words in the Student Resource, *Finding Content Words in Text: Example 2.* • Summarize the pattern of the content words. • Use the same passage to identify and underline function words using the Teacher Resource, *Finding Function Words in Text: Example 3.* • Ask students to scan the passage and underline the remaining function words. • Summarize the pattern of function words. • Have students identify any exceptionality. • Show students how the content words can help to understand the ideas and information in the passage using the Teacher Resource, *Content and Function Words in Text, Example 4.*	• Scan the passage and identify the remaining nouns and adjectives as modeled by the teacher in the Student Resource, *Finding Content Words in Text: Example 2.* • Scan the passage and identify verbs and adverbs as modeled by the teacher in the Student Resource, *Finding Content Words in Text: Example 2.* • Record the patterns of content words as summarized by the teacher. • Scan the passage and identify the remaining function words as modeled by the teacher using the Student Resource, *Finding Function Words in Text: Example 3.* • Record the patterns of function words as summarized by the teacher. • Record any exceptionalities noted on the Student Resource, *Finding Function Words in Text: Example 3.* • Record information on Student Resource, *Content and Function Words in Text, Example 4.*
After • Model how to use content words effectively in writing for a specific purpose and to generate meaning. • Model for students how to revise and edit the use of content words to improve the clarity and the quality of writing. • Ask students how content words helped them to understand and summarize the content. • Point out that a good piece of writing has a greater percentage of content words in relationship to function words.	• Calculate the percentage of content words compared to function words in the "example" passage. • Write a descriptive passage using content words. • Use a thesaurus to find alternate or more effective content words when revising and editing. • Refer to the example identifying the pattern or grammatical purpose of function words to revise and edit their writing. ▪ Describe how an awareness of the patterns of words in the English language helps to revise and edit writing.

Notes

Getting Ready to Read: Finding Content and Function Words

ENGLISH Grades 10 - 12

Words are divided into two categories: **Content Words** and **Function Words**.
Content words are **open class** words (new words are being added in every language). **Function words** are **closed class** words (only about 300 in English).

Content Words	Examples
Nouns	*John, room, answer, Mary, desk, chair*
Adjectives	*happy, new, large, grey, tall, beautiful*
Full verbs	*search, grow, hold, have, work, eat, sit, play*
Adverbs	*really, completely, very, also, enough, bravely, loudly*
Numerals	*one, thousand, first*
Interjections	*eh, ugh, phew, well*
Yes/No answers	*yes, no* (as answers)

Function Words	Examples
Prepositions	*of, at, in, without, between, from, into*
Pronouns	*he, she, they, anybody, it, one,* we
Determiners	*the, a, that, my, more, much, either, neither*
Conjunctions	*and, that, when, while, although, or, but*
Modal verbs	*can, must, will, should, ought, need, use*
Auxiliary verbs	*be (is, am, are), have, got, do*
Particles	*no, not, nor, as*

Note: The same lexical word can be used as either *content* or *function* word.

Example 1:

I ***have*** come to see you.	"have" is a function word (auxiliary verb)
I ***have*** three apples.	"have" is a content word (full verb)

Example 2:

One has one's principles.	"one" is a function word (pronoun)
I have ***one*** apple.	"one" is a content word (numeral)

Example 3:

I have ***no*** more money.	"no" is a function word (a negative particle)
No. I am not coming.	"no" is a content word (Yes/No answer)

Focus on the FOUR important content words – nouns, adjectives, verbs, and adverbs, and the TWO more common function words – prepositions and pronouns. The following activity will target these groups.

Teacher Resource

PATTERN OF CONTENT AND FUNCTION WORDS: Example 1

ENGLISH Grades 10 - 12

Boys. (noun)

↓

Boys run. (noun + verb)

↓

Boys run quickly. (noun + verb + adverb)

↓

Teenage boys run quickly. (adjective +noun + verb + adverb)

↓

The teenage boys run quickly into the house.

(definite article) (preposition) (definite article)

BASIC PATTERNS:

- adjectives normally precede nouns;
- adverbs normally come after verbs;
- articles always precede a noun;
- prepositions usually introduce a phrase and precede the article.

You may want to review subject-verb agreement as well. For example:

↓

Two teenage boys run quickly into the house.

Plural subject = plural verb

PATTERN OF CONTENT AND FUNCTION WORDS: EXAMPLE 2

ENGLISH Grades 10 - 12

May was a hot month. The days passed slowly. There was no rain. The red sun shone brilliantly and brown skin became black. The wide rivers shrank quickly to little streams. Black crows gorged on the ripe and juicy mangoes. Red bananas ripened plentifully. Jackfruits burst readily. Tired mosquitoes hummed vacuously in the fruity air. The flies stunned themselves against the clear windowpanes and died instantly. The nights were clear but filled frightfully with sullen expectation.

(The above demonstrates the use of geometric shapes to identify the adjectives and nouns)

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(The above demonstrates the use of geometric shapes to identify verbs and adverbs.)

(Source: adapted from Arundhati Roy's *The God of Small Things*, New York: Harper Perennial, 1998.)

PATTERN OF CONTENT AND FUNCTION WORDS: EXAMPLE 2

ENGLISH Grades 10 - 12

May was a hot month. The days passed slowly. There was no rain. The red sun shone brilliantly and brown skin became black. The wide rivers shrank quickly to little streams. Black crows gorged on the ripe and juicy mangoes. Red bananas ripened plentifully. Jackfruits burst readily. Tired mosquitoes hummed vacuously in the fruity air. The flies stunned themselves against the clear windowpanes and died instantly. The nights were clear but filled frightfully with sullen expectation.

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(The above demonstrates the use of geometric shapes to identify verbs and adverbs.)

(Source: adapted from Arundhati Roy's *The God of Small Things*, New York: Harper Perennial, 1998.)

FINDING FUNCTION WORDS IN TEXT – EXAMPLE 3

ENGLISH Grades 10 - 12

May was a hot month. The days passed slowly. There was no rain. The red sun shone brilliantly and brown skin became black. The wide rivers shrank quickly to little streams. Black crows gorged on the ripe and juicy mangoes. Red and green bananas ripened plentifully. Jackfruits burst readily. Tired mosquitoes hummed vacuously in the fruity air. The flies stunned themselves against the clear windowpanes and died instantly. The nights were clear but filled frightfully with sullen expectation.

BASIC PATTERNS:

- articles come before nouns or adjectives;
- conjunctions can join two sentences or two adjectives;
- prepositions precede articles or adjectives.

(Source: adapted from Arundhati Roy's *The God of Small Things*, New York: Harper Perennial, 1998.)

FINDING FUNCTION WORDS IN TEXT – EXAMPLE 3

ENGLISH Grades 10 - 12

May was a hot month. The days passed slowly. There was no rain. The red sun shone brilliantly and brown skin became black. The wide rivers shrank quickly to little streams. Black crows gorged on the ripe and juicy mangoes. Red and green bananas ripened plentifully. Jackfruits burst readily. Tired mosquitoes hummed vacuously in the fruity air. The flies stunned themselves against the clear windowpanes and died instantly. The nights were clear but filled frightfully with sullen expectation.

(Source: adapted from Arundhati Roy's *The God of Small Things*, New York: Harper Perennial, 1998.)

Teacher Resource

CONTENT AND FUNCTION WORDS IN TEXT – EXAMPLE 4

ENGLISH Grades 10 - 12

May was a hot month. The days passed slowly. There was no rain. The red sun shone brilliantly and brown skin became black. The wide rivers shrank quickly to little streams. Black crows gorged on the ripe and juicy mangoes. Red bananas ripened plentifully. Jackfruits burst readily. Tired mosquitoes hummed vacuously in the fruity air. The flies stunned themselves against the clear windowpanes and died instantly. The nights were clear but filled frightfully with sullen expectation.

Contextual information giving meaning to text – specifically content words:

For example, "brown skin", "ripe and juicy mangoes", “red bananas", and "jackfruits", clearly indicate a tropical setting, probably somewhere in Asia or South Asia.
Or "days passed slowly", "wide river banks shrank quickly"', "flies stunned themselves… And died instantly", is possibly foreshadowing future events of a tragic nature.

(Source: adapted from Arundhati Roy's *The God of Small Things*, New York: Harper Perennial, 1998.)

CONTENT AND FUNCTION WORDS IN TEXT – EXAMPLE 4

ENGLISH Grades 10 - 12

May was a hot month. The days passed slowly. There was no rain. The red sun shone brilliantly and brown skin became black. The wide rivers shrank quickly to little streams. Black crows gorged on the ripe and juicy mangoes. Red bananas ripened plentifully. Jackfruits burst readily. Tired mosquitoes hummed vacuously in the fruity air. The flies stunned themselves against the clear windowpanes and died instantly. The nights were clear but filled frightfully with sullen expectation.

(Source: adapted from Arundhati Roy's *The God of Small Things*, New York: Harper Perennial, 1998.)

Getting Ready to Read: Extending Vocabulary (Making Associations)

ENGLISH Grades 10-12

I finally discovered that the secondary learners in my classroom needed extensive reading ***and*** *direct instruction in word-learning strategies in order to become fluent, independent readers (*Allen, Janet*. Words, Words, Words)*.

Students are required to learn, on average, over 2 000 words each year in various subject areas. Those who have trouble learning new words will struggle with the increasingly complex texts that they encounter in the middle and senior school years. One way of expanding vocabulary is to examine a teacher chosen target word from a reading selection.

Purpose

- Help students to activate their prior knowledge and experience and think about the ideas they will be reading.
- Encourage students to make a personal connection with a topic or unit of work so that they can integrate new knowledge with their background experience and prior knowledge.

Payoff

Students will:

- connect their personal knowledge and experience with a curriculum topic or issue.
- engage with topics, themes, and issues at their current level of understanding.
- have a purpose for reading subject-area text.
- become familiar and comfortable with a topic before reading unfamiliar text.

Tips and Resources

- A “Making Associations” chart engages prior knowledge and raises students’ awareness of related issues and helps them make connections with what is familiar and unfamiliar about that text.
- For a blank chart that you can use for this activity, see Student Resource, *Making Associations.*
- To vary the activity, assign different target words to different groups of students in the class. The groups will share their findings with the whole class.

Allen, Janet*. Words, Words, Words*. Portland, Maine: Stenhouse Press, 1999.

Further Support

- Put students in pairs to complete the Student Resource, *Making Associations* if they are having trouble making connections with the theme or topic, or if they are having trouble with the language (e.g., ESL students).
- To provide an opportunity for struggling students to contribute in a more supportive situation, divide the class into small groups of four or five and ask them to compare their responses before participating in a whole-class discussion.
- Read statements aloud to support struggling readers.
- Have available preprinted the Student Resource, *Making Associations.*
- Have available a taped reading of the text.

Getting Ready to Read: Extending Vocabulary (Making Associations)

ENGLISH Grades 10-12

What teachers do	What students do
Before • Preview the text to find a relevant word that targets a main idea, for example "dilapidated" in Canadian Nalo Hopkinson's short story "A Habit of Waste" (190. *Skin Folk*. New York, NY: Time Warner, 2001). • Have available newspapers and magazines (hardcopy or on-line) with the selected word(s) e.g., "dilapidated" used in the content. • Collect pictures that illustrate the word. • Divide the class into pairs. • Post the word "dilapidated" and the pictures on the board. • Ask students to study the images and to guess what "dilapidated" means. • Ask volunteers to share a definition with the class.	• Sit with an assigned partner. • Examine the pictures. • Offer a definition to a partner. • Share a definition with the class.
During • Assign students to work in pairs. • Distribute copies of Student Resource, *Making Associations.* • Hand out copies of newspapers and magazines. • Ask students to find evidence of the target word in contemporary events. • Have students find examples of the target word in the world around them. • Ask volunteers to share their findings with the class.	• Examine reading selections for the target word. • Add the information to the Student Resource, *Making Associations.* • Add the information to the Student Resource, *Making Associations.* • Share their findings.
After • Distribute the original text that contains the target word. • Ask students to keep the chart beside the text as they read it, so that they can jot down page numbers that correspond to the target word. • Have students connect the information on the Student Resource, *Making Associations* to events in the text. • Discuss how this strategy might help with future readings.	• Read attentively. • Record relevant page numbers. • Share connections with partners. • Write a short reflection.

Notes

Getting Ready to Read: Extending Vocabulary (Making Associations)

ENGLISH Grades 10-12

Target Word

dilapidated

Possible Current Context :

When a car has rust holes, cracked windows and nuts and bolts missing, it looks dilapidated

What it is ...	What it isn't ...
- rusted	- in good order
- cracked	- well looked after
- missing pieces	- desirable
- an object	- a person

I'd probably find examples of this word
in a scrap yard (place),
not in person (not applicable),
when money isn't available for repairs (event).

I'll remember this word by connecting it to the time I left my bike in the snow for the winter because I was too lazy to store it in the shed.

Student Resource

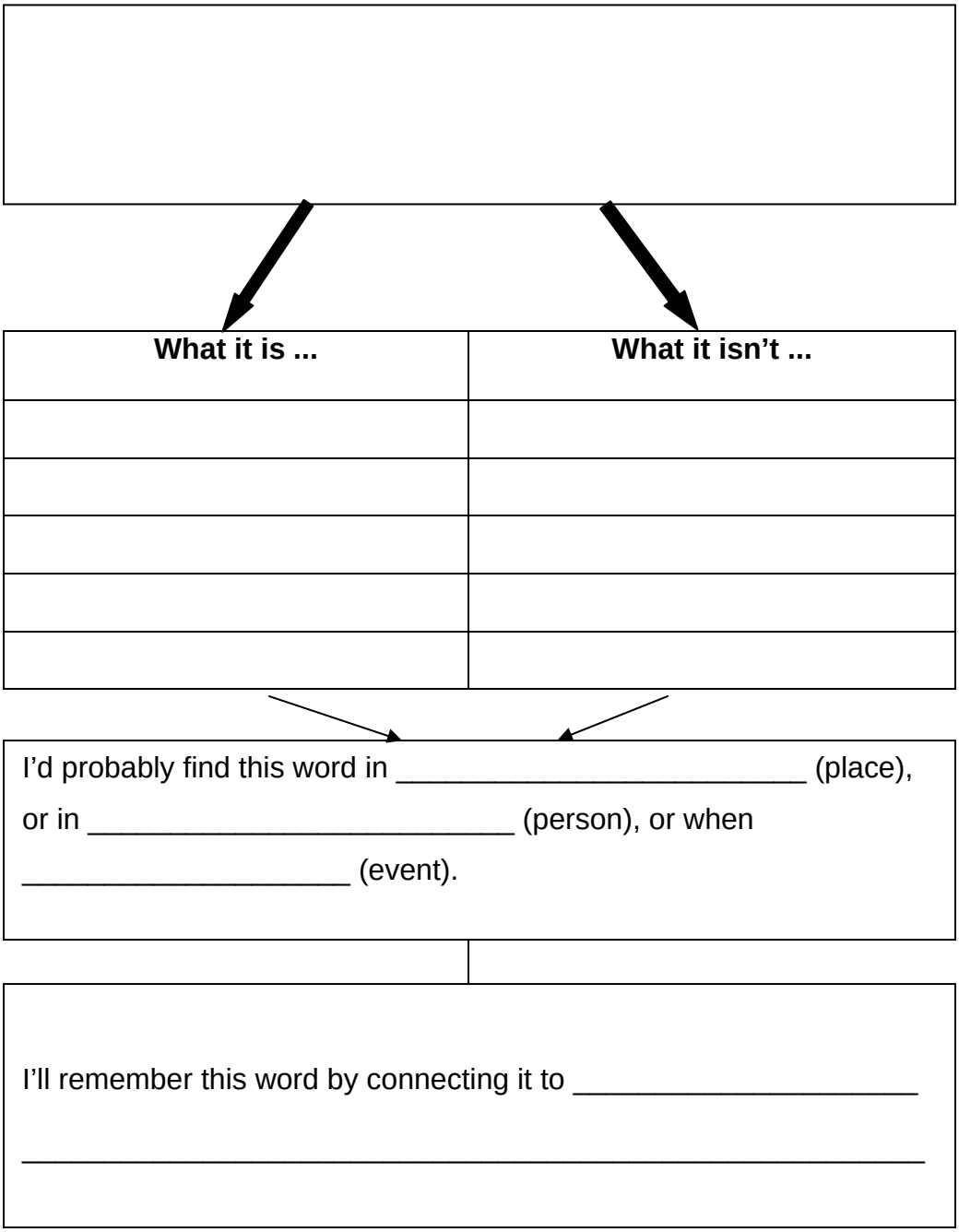
Getting Ready to Read: Extending Vocabulary (Making Associations)

ENGLISH Grades 10-12

Target Word

_____

Possible Current Context



Engaging in Reading: Rereading for Meaning

English Grades 10 -12

"…*with reading, every revision results in some additional layer of understanding, whether that is an additional question or new connection or sudden clarification or thought on how to fix up what is still confusing." (Beers, 2003).*

Struggling readers do not realize how often proficient readers read over a text, reflect, reread a few sentences or start over completely. This strategy provides dependent readers with a process of constructing meaning and gives them a model of what good readers do to extract meaning from a text.

Purpose

- Encourage students to view rereading as a powerful tool for constructing meaning.
- Develop students' metacognitive skills to self-monitor and modify their comprehension of text.

Payoff

Students will:

- discover greater meaning in the texts they read.
- analyze their level of comprehension as they read and use rereading as a strategy to increase their understanding of the text.
- explain how rereading helps them to improve their level of comprehension of a text.
- develop an understanding that comprehension is a process rather than a product.

Tips and Resources

- For more information, see *When Kids Can't Read – What Teachers Can Do, pp.110-119.*
- Choose texts that are short in length (e.g., a short chapter or a short story).
- Modeling your thinking during this strategy is critical as it makes the invisible act of rereading, visible for dependent learners.
- Give students specific tasks to complete as they reread a text. For example, the focus of the first reread could be to record any questions, predictions or personal responses to the text. The second reread could focus on character development or the changes in characters' behaviours etc.
- Point out that rereading is a strategy that "good readers" do and that it is an important strategy to improve understanding of a text.
- Dependent readers may struggle with the rationale for rereading a text. Brainstorm instances when it would be helpful for a reader to reread a text.
- For more information, see Student/Teacher Resource, *Top 10 Reasons for Rereading a Text.*

Beers, Kylene. *When Kids Can't Read – What Teachers Can Do: A Guide for teachers 6-12.* Portsmouth, NH: Heinemann, 2003.

Further Support

- Build the strategy as often as possible into your classroom instruction.
- Use this strategy for both fiction and non-fiction texts.

Engaging in Reading: Rereading for Meaning

English Grades 10 -12

What teachers do	What students do
Before • Choose a short text and read through it once. As you reread the text aloud, model your thinking. Describe explicitly how your thinking changes as you reread the text. • As a whole group, brainstorm a list of instances when rereading a text would be beneficial for constructing greater meaning. • Record students' ideas, and ask the students to record the points in their reading journals. • Direct students to read another example of a short text three times. This time, ask students to rate each reading, using a scale of 1-10 (10 is most difficult, 1 is easiest). • Ask students to make a list of reasons for the rating score increase. • Ask volunteers to share possible reasons for an increase in their scores.	• Listen attentively. • Volunteer possible instances when rereading a text would be beneficial to the reader. • Record the brainstorm list in their reading journals or notes. • Students reread a short text three times. • Rate the text after each rereading. (Students should notice that their level of comprehension increases with each reading.) • Reflect on the process and make a list of the possible reasons for the increase in their rating scores. See Student/Teacher Resource, *Top 10 Reasons for Rereading a Text*.
During • Choose a short text, such as a short chapter in a novel or a short story. • Provide students with a specific purpose for each reading of the text. For example, on the first read, students record any connections, questions, or predictions they may have. (In this reading, the students gain an overall impression of the text.) For the second read, ask students to pay specific attention to details that describe the setting and record them. For the third read, ask students to infer traits about the main character based on the words and/or actions of the character.	• Students record the specific purposes for each reading in their reading journals or notes. • Read the same text three times and record their ideas.
After • Review the process of rereading. Ask students to share what they discovered with each rereading of the text. • Ask students to construct a list for reasons to reread. • Follow-up tasks could include: a visual response to the text, a comparison between two characters, a summary of the text or a journal response.	• Share their reflections. Reflect on how rereading affected their comprehension of the text. • Make a list of possible reasons to reread and record in their reading journal.

Notes

Student/Teacher Resource

Top 10 Reasons for Rereading a Text …

- **To clarify the ideas when nothing is making sense**
- **To gain a clearer understanding of the dialogue and determine who is saying what**
- **To identify an important part, main idea or clue of the storyline**
- **To get a better understanding of the diagrams and illustrations**
- **To look for answers to questions about the text**
- **To confirm or adjust predictions about the text**
- **To clarify unknown or difficult words by using the context**
- **To scan the text for a specific fact or point**
- **To visualize the text – construct a picture in my mind**
- **To enjoy rereading a great part of the story**

Student Resource

Rereading for Meaning – Tracking My Understanding

1	**First Reread** - Make connections to your background knowledge. What do you know already? - Make predictions about what will happen. - Ask one or more questions about the situation.	**Details**
2	**Second Reread** **-** Find details of the setting. - Choose words that help you to visualize the situation.	**Actual words from the text**
3	**Third Reread** Find words said by a character – e.g., two direct quotations – that reveal his/her personal qualities. - List two or three actions of the main character that reveal his/her personal qualities. - Find words that others use to describe the main character.	**Actual words from the text**

Engaging in Reading: Syntax Surgery

ENGLISH Grades 10-12

Syntax surgery is a way to do a think-aloud. *Sometimes hearing us think through a text isn't enough for students, especially if they are dependent readers. They need to see our thinking, see how we made the connections in the text*. (Beers, 2003) Syntax surgery is a way to show learners what good readers do; it allows students to hear and see the strategies and skills of reading.

Purpose

- Provide strategies for reading a text.
- Provide a tool for noting information and ideas, making connections, noting questions, inferences, and predictions.

Payoff

Students will:

- see reading strategies in action.
- develop skills for independent reading.
- understand another reader's thinking during reading.

Tips and Resources

- Syntax surgery is a way for teachers to provide notation during a think-aloud. As students are listening to the think-aloud, the students can also *see the thinking* as it is mapped out on the text.
- Identify the skills or elements of the text that need to be emphasized. Incorporate these into the think-aloud/syntax surgery.
- Use syntax surgery to note features and elements of the text, connections within the text, and connections to other texts, knowledge and experiences, questions about the content or the form, inferences, and/or predictions.
- Use with a text form students may have not seen before, with a new strategy, or at the beginning of a longer text (e.g., novel). This helps to ensure students understand from the beginning of the longer text. Once they have this understanding, they may be more inclined to continue reading with understanding on their own.
- Use this strategy for a whole class, or in small guided reading groups, or one-on-one.
- For more information, see Teacher Resource, *Sample Syntax Surgery*.

Beers, Kylene. *When Kids Can't Read, What Teachers Can Do: A Guide for Teachers 6-12*. Portsmouth, NH: Heinemann, 2003 (pp. 135-6).
Wilhelm, Jeffrey D. *Improving Comprehension with Think-Aloud Strategies*. New York, N.Y.: Scholastic Inc., 2001.

Further Support

- Provide opportunities for students to do syntax surgery once they can confidently use the tool on their own as a way to assess their understanding of a piece of text.
- When demonstrating a syntax surgery on the overhead, be sure that all students can see the text and the notes that are made on the text.
- Develop a series of symbols with the students that could be used as shorthand to code the text in a syntax surgery.

Engaging in Reading: Syntax Surgery

ENGLISH Grades 10-12

What teachers do	What students do
Before • Select a text to use to demonstrate syntax surgery think-aloud. • Determine the elements, features and/or strategies that are important to the text, and that will be explicitly shown in the syntax surgery. • Prepare a transparency and copies of a passage of the text.	
During • Put the transparency on the overhead and distribute copies of the text to the students. • Read part of the passage aloud to students, asking them to follow along. • Reread the passage. During the rereading, use a transparency marker to note on the text features and elements of the text; connections within the text, and connections to other texts, knowledge and experiences; questions about the content or the form; inferences; and/or predictions. • Ask students to make the same kind of notations on their copy. • Read further in the passage. • Begin to reread the passage, and ask students for input on connections, questions, inferences, predictions, etc. • Do the syntax surgery based on the student comments.	• Listen to a read-aloud as they follow along on their copy. • Listen and observe teacher modeling. • Make notes on their copy of the text. • Volunteer responses. • Make notes on their copy of the text.
After • Ask students, in pairs, to continue reading further in the passage. • Ask one of the students to do a syntax surgery/think aloud while the other student observes and listens. • Ask students to switch roles and continue with the passage.	• Continue reading in pairs. • Do syntax surgery in pairs.

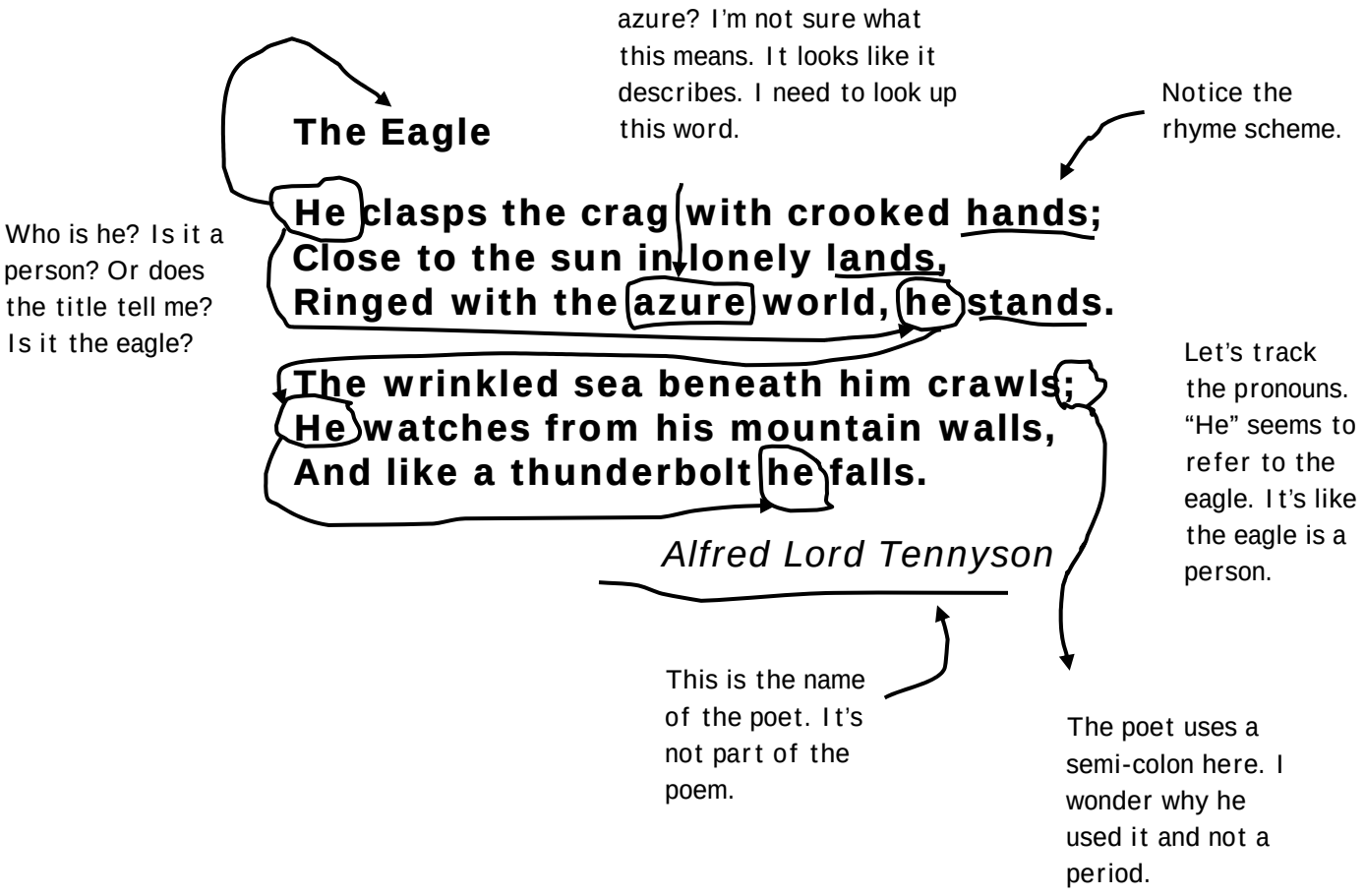
Notes

Teacher Resource

Engaging in Reading: Syntax Surgery

ENGLISH Grades 10-12

Sample Syntax Surgery



Reacting to Reading: Responding to Text (Graffiti)

ENGLISH Grades 10-12

Good readers 'wake up' and use information they have about a topic in order to help them understand what they are reading. (Cris Tovani, 2000.)

Graffiti is a collaborative learning strategy that can be used before or after an assigned reading. Here you can see how it might be used *after* reading. The strategy involves students working in groups to generate and record ideas on chart paper. The teacher sets up as many chart pages as there are groups. On each chart page, the teacher writes a topic related to the assigned reading. The groups travel in rotation from chart to chart, writing responses to the topic and to the comments previously written by other groups.

Purpose

- Provide an opportunity for students to make a personal connection to a topic or unit of work by expressing their opinions, demonstrating their understanding of the assigned text, and making connections to their prior knowledge and experience.

Payoff

Students will:

- connect their personal knowledge and experience with a curriculum topic or issue.
- expand their understanding of the reading by seeing and hearing the ideas and opinions of others.

Tips and Resources

- Use a *Numbered Heads* strategy to randomly assign roles in small groups. For example, if you are working with groups of five, have the students in each group "number off" from 1 to 5. After the students have numbered off, assign a particular role (e.g., recording, reporting, and displaying work) to each number. Rotate the roles as the students continue with the exercise.
- For sample role descriptions designed to promote small-group discussion, see the **Group Roles** strategy in the Oral Communication section.
- In the version of graffiti described here, each group uses a different coloured marker so that everyone can identify which group made the contribution to the charts.
- After a specified period (usually no more than three to five minutes), and at a specific signal, each group rotates to the next chart page until the group has traveled full circle and arrived back at its page.
- The rotation and recording aspect of the strategy should take about 15 to 20 minutes. If groups have too much time at any chart page, there won't be anything for subsequent groups to write.
- Subsequent groups may put checkmarks beside ideas to agree with them, may write disagreements beside items already recorded, or may add new information and ideas to the chart page.
- Graffiti charts are useful to review students' knowledge, for example, parts of speech (nouns, verbs, pronouns, etc.). Students write down as many examples of each part of speech as they can. Students return to their initial sheet to decide if the examples are or are not correct. For a sample page see Teacher Resource, *Graffiti Strategy – Parts of Speech.*
- The Graffiti strategy is also an effective method of formative assessment, for example, write the name of each of the main (or secondary) characters from a novel (or short story) on a separate sheet of chart paper. Students write down as many of the character traits as they can. Home groups assess the additions to their observations.
- For step-by-step instructions on leading the class through the graffiti strategy, see Teacher Resource, *Graffiti Strategy – Procedure for Groups*.

Bennett, Barrie and Carol Rolheiser. *Beyond Monet: The Artful Science of Instructional Integration*. Toronto, ON: VISUTronX, 2001 (pp. 174-177).

Further Support

- Pre-teach some vocabulary related to the topic or issues, to support struggling or ESL students. Consider putting key terms on a Word Wall.
- Assign two students the role of reporter, to ensure that struggling or ESL students are supported if they are chosen as the reporter.

Reacting to Reading: Responding to Text (Graffiti)

ENGLISH Grades 10-12

What teachers do	What students do
Before	
• Ask students to view or read a particular text, for example, a news story broadcast.	• Read or view a text.
• Set up "stations" in the classroom, one station for each factor of critical analysis. At each station, put a chart page and a coloured marker. (There should be a different colour at each station.) Write one of the following on each chart page: Purpose, Structures and Features, Depiction, Power, and Gaps.	
• Explain to students that it is important to view or read a text critically, and that there are several factors to consider when critically examining a text.	• Listen carefully to the teacher explanation of what it means to view or read critically. • Ask for clarification as needed.
• Provide students with *Student/Teacher Resource*, *Crawling inside the Text*. Explain that these are the factors and guide questions they will use to critically examine the text they have viewed or read. Provide any clarification of words or concepts used in the headings or questions on the sheet as needed.	• Listen carefully to instructions about the process.
• Explain the graffiti process to students: groups will begin at one of the chart pages, and one student will record the information and ideas with the coloured marker. In this case, the groups will be providing their thoughts to the questions for each of the factors (See Student/Teacher Resource, *Crawling Inside the Text*) on the page.	• Form groups and designate roles.
• Divide students into groups of four or five. Assign roles in the group (e.g., recorder, reporter) by using *Numbered Heads.* See *Tips and Resources* for information on the procedure for *Numbered Heads*.	
• Designate #1 as the recorder for the first chart paper. (Recorders for later chart pages will follow sequentially, and other students will be designated at the end of the rotation to display and report on the original chart page.)	
During	
• Invite students to reread or review the text.	• Reread or review the text, if needed.
• After a specified length of time, ask groups to rotate to the next chart page, taking the coloured marker with them. At the next chart page, a new recorder will be designated to record the ideas for the factor listed.	• Rotate as a group to each chart page, keeping the same marker. • Take turns contributing ideas for the factor listed.
• Continue the process of moving students through the stations.	• Continue moving through the stations.
After	
• When groups have returned to their original chart page, ask groups to look over the ideas posted.	• Review the ideas posted.
• Invite the students as a whole class to consider all the factors, and to draw some conclusions about the text, the author or creator of the text, and the intended audience of the text.	• Contribute to a class discussion.

Notes

Teacher Resource

Reacting to Reading: Responding to Text (Graffiti)

ENGLISH Grades 10-12

Crawling inside the Text …
…to find Who's There and Who's Not

The following are factors and questions to consider when you are reading or viewing critically. Use the questions listed under each heading as a guide for your critical reading/viewing.

Purpose
- What is this text about?
- What does the author or creator of the text want me to know or think?
- What does the author or creator want me to do?
- Who would read or view this text?

Structures and Features
- What structures and features are used in the text?
- What does the design or style suggest about the text or about the audience of the text?
- What do the images suggest?
- What kind of language is used?
- What do the words suggest?

Depiction
- Who are the people I see in the text? Are there children, teenagers, adults depicted?
- Who is depicted as intelligent, confident, strong, attractive, successful, or active?
- Who is shown as foolish, overconfident, weak, unappealing, unsuccessful, or inactive?

Power
- Is the text fair?
- Are there people or groups who are seen in a 'good light'? Are there people or groups who are not?
- Whose interests does the text serve?
- Who benefits from the text being read or viewed?

Gaps
- Are there people depicted in the text who are 'seen' but 'not heard'?
- Who is not seen in the text?
- Are there people for whom this text is not intended?
- Does the text leave out or avoid certain ideas or issues?

Reacting to Reading: Responding to Text (Graffiti)

ENGLISH Grades 10-12

Graffiti Strategy – Procedure for Groups

1. Form groups of five students each.

2. In each group, assign each student a number from 1 to 5. (Tell the students that they will not know the role for their number until later, and that the roles will change. They are all accountable for the work of the group.)

3. Give each group a colour name (e.g., red, blue, black, green, orange, brown), and a marker of that colour. The group will keep that marker as they move to a different chart paper and topic.

4. Give each group a piece of chart paper, with a topic already written at the top.

5. Tell the students that they will have about three minutes to write their group's responses to the topic on the first piece of chart paper. Number 1 will be the recorder when the group is at the first chart; Number 2 will be the recorder when they rotate to the second chart; and so on.

6. As the first three-minute time-limit approaches, tell students, "When I give the signal, finish your last word, leave your chart page where it is, and move on to the next chart page. Be sure to take your marker and give it to the new recorder in your group. You will have two to three minutes to read the responses at the next chart paper, and add comments, question marks, disagreements, or additional points."

7. As the students return to the chart page where they first started (their colour of marker will be the first on the page), tell them, "Prepare to report on the information by reading it carefully, and deciding what is most important to tell the whole class. I will choose a reporter and a displayer when the time comes to report. Everyone should be ready to take on these roles."

Reacting to Reading: Scales

English Grades 10 - 12

The scales that help students make better sense of the texts they read are scales that help students make comparisons, and distinguish between facts and opinions. (Beers, 2003)

Using scales introduces students to various strategies for reading comprehension. Students will use these scales to synthesize their understanding of the text.

Purpose

- Develop students' skills to respond to text in meaningful ways.
- Help students make inferences and draw conclusions about what they've read.
- Build critical literacy skills through discourse.

Payoff

Students will:

- organize their thoughts.
- arrange information in graphic form.
- engage in meaningful discussion on what they've read.
- encourage students to make text to self, text to text, and text to world connections.

Tips and Resources

- For more information on the use of Scales as a tool to teach synthesizing see *When Kids Can't Read: What Teachers Can Do,* pp. 138-144.
- Use Likert Scales as a tool to build students' understanding about characters, themes, conflicts or symbolism. Semantic Differential Scales are effective when focusing students' learning on character development and character analysis.
- When first introducing this strategy, model the use of scales through short texts. Although it is important that students mark the degree to which they agree or disagree with the statement, they must also support their reasons by using details from the text.
- Scales encourage all readers, including reluctant readers, to join the class discussion by sharing their opinions on what they've read. Initially, the teacher asks the students to reread the short texts in their small groups before they complete the scales. This will provide struggling readers with an additional opportunity to understand the text and formulate their ideas before completing the scales.
- When constructing the Semantic Differential Scales, focus on word pairings or statements that require reflection. Effective word pairings for semantic differential scales are: strong/weak, brave/cowardly, honest/dishonest, mature/immature, forgiving/vindictive etc.
- Emphasize with students that the key to using the scales effectively is to be able to tell *why* they made the choices they did and to use reasons to justify their decisions.

Beers, Kylene. *When Kids Can't Read – What Teachers Can Do: A Guide for teachers 6-12.* Portsmouth, NH: Heinemann, 2003.

Further Support

- Refer to additional oral communication and writing strategies: *PMI, Speaker's Corner, Writing a Series of Paragraphs to Express an Opinion* in *Think Literacy Cross-Curricular Approaches Grade 7-12, Subject-Specific Examples, Language/English, Grades 10-12.*
- The number of items on a scale should be limited to 4 - 6. Anything more can be overwhelming for struggling readers to tackle.

Reacting to Reading: Scales

English Grades 10 - 12

What teachers do	What students do
Before • Choose the type of scale based on your purpose – *see Tips and Resources*. • Select a short text (e.g., short story from an anthology) to use for modeling the strategy. Use longer texts once the students are confident with using the scales. • Refer to Teacher Resource, *Likert Scale and Semantic Differential Scale*, and create a scale that is specific to text and purpose selected. • Read the text to the students. Model your thinking. • Be sure to explain how you arrived at your opinion and use evidence from the text to support your answer. • Organize students into groups of 3-4.	• Follow along as the teacher reads the text. • Listen attentively. • Students move into groups.
During • Ask students to reread the text aloud in their groups. • Direct students to respond to the text by marking the extent to which they agree or disagree with the statements. Remind students that they need to cite details from the text to support their choices. • Circulate among the groups to ensure that students are on task. Monitor and provide feedback as they use the framework. • Ask students to share their responses with group members.	• A volunteer rereads the text aloud. • Identify their choices and use details from the text to explain why they've made those choices. • Discuss and defend their responses in their groups. • Use active listening and speaking skills to share their responses.
After • Ask students to comment on what they found difficult in the decision-making process of selecting a descriptor on the scale. • Ask students to share with their group members any similarities or differences in the choices they made on the scale. • Students write about their responses. • Alternate follow-up tasks: create a visual image of their responses or debate with others who had different opinions.	• Draw conclusions about what they have read. • Make inferences and draw conclusions about the similarities and differences in their responses. • Record responses in a reading journal or write an opinion essay based on their ideas from the scale.

Notes

Teacher Resource

Reacting to Reading: Scales

English Grades 10 - 12

Likert Scale

Sample Likert Scale for the short story *Acceptance found in Crossroads,* Toronto: Gage Learning, 1999.

1. Sandy exaggerates her feelings when she states how "ridiculous" she felt.

strongly disagree disagree agree strongly agree

2. Sandy changes her outward appearance by dressing in black and exposing her belly button and alters her attitude by "wearing a sneer". Sandy's behaviour demonstrates that if you want to "fit in" you need to do whatever it takes.

strongly disagree disagree agree strongly agree

3. Not everyone can fit in; only people who are really cool can fit in.

strongly disagree disagree agree strongly agree

4. "Cool kids" shouldn't feel bad about being "cool" and fitting in.

strongly disagree disagree agree strongly agree

5. There's nothing wrong with being labeled as a "nerd" or a "geek".

strongly disagree disagree agree strongly agree

(Adapted from *When Kids Can't Read*, p.140.)

Teacher Resource

Reacting to Reading: Scales

English Grades 10 - 12

Semantic Differential Scale

Sample Semantic Differential Scale for *Harry Potter and The Half-Blood Prince, Raincoast 2005.*

1. Harry is …

brave ⟷ cowardly

2. Harry is …

selfish ⟷ unselfish

3. Hermione is …

sensitive ⟷ insensitive

4. Professor Snape is…

kind ⟷ cruel

(Adapted from *When Kids Can't Read*, p.140.)

Reading Different Text Forms: Graphic Novels

ENGLISH Grades 10-12

Graphic novels present narrative to tell a story through pictures and other visual elements. Some graphic novels contain words, but these are usually minimal. Like other literary texts, graphic novels are created to entertain, provide insights, or communicate an author's ideas or viewpoints. Providing students with the strategies to read graphic novels can help them become more effective readers of other forms of narrative texts and graphical texts.

Purpose

- Read graphic novels as a form of narrative.
- Explore the process of reading graphic novels to understand and interpret this form of narrative.

Payoff

Students will:

- become familiar with the features of graphic novels.
- read visual information in order to understand and interpret the meaning.

Tips and Resources

- Graphic novels depict story through pictures, though many graphic novels also contain some words. The series of pictures represents the sequence of events in a story.
- As with other forms of literary fiction, readers of graphic novels may identify and analyze character, plot, setting, theme, point-of-view, style and structure (time sequence) in order to make meaning. However, in graphic novels the analysis and interpretation of these elements are based mostly on visual information.
- Graphic novels use visual elements and features to effectively present information and/or imply meaning. For example,
    - colour (e.g., bright shades may indicate a light mood or lots of action; dark shades may indicate a serious or sad mood, a mysterious atmosphere, or suspense).
    - point of view (e.g., close-up may indicate strong emotion or a critical incident or image in the story; wide-shot may indicate isolation felt by the character or depict the locale of the story).
    - size of the frame (e.g., a large panel, relative to other panels on the page, may indicate the importance of the event in the sequence).
- If a graphic novel includes words along with the pictures, these may provide details of the story or give character dialogue.
- Consult the teacher-librarian to assist in selecting material for students. As with any text, the selection should be appropriate to the learner and meet community needs and interests.
- Some readers may be attracted to graphic novels because they are unlike other pieces of literary texts. Some readers may also have certain preferences in the style of the graphic novel, for example Anime and Manga.
- See Student/Teacher Resource, *Graphic Novels: The Pictures (and Words) I Read* and Student Resource, *Tips for Reading Graphic Novels.*

Further Support

- Provide students with a graphic organizer to guide them as they read a particular graphic novel.
- Some of the same elements and features (e.g., colour, point -of-view) used in graphic novels are also used in other graphical and media texts to suggest similar meaning.
- There are graphic novel versions of existing text-based stories (e.g., *Julius Caesar*). Some students may use graphic novels with the text-based story to support their understanding.

Reading Different Text Forms: Graphic Novels

ENGLISH Grades 10-12

What teachers do	What students do
Before • Select a graphic novel to be read by the students. • Skim through the graphic novel with the students. Ask students to note some of the features of the graphic novel. • Connect the form of the story with their prior reading experiences (e.g., How is reading a graphic novel like/unlike other things you've read? How is reading a graphic novel like/unlike reading…a novel? a comic book? other forms of graphical text?) • Ask students, in pairs, to carefully look at the title and the cover of the selection. Ask students to share their predictions about the content and ideas in the story.	• Skim through the graphic novel and provide responses on the features they notice. • Provide responses connected to prior knowledge and experience. • In pairs, share predictions.
During • Using a think-aloud, model for the students how to read the graphic novel. Note the visuals and text of the selection, its elements and features, and explain what these elements and features mean. For example, make inferences about the colour and shading of a panel or series of panels. • Record these notes on the Student/Teacher Resource, *Pictures and Words I Read*, on overhead. • Pose questions to help students make further inferences, interpretations and predictions.	• Listen and observe teacher modeling. • Record on individual organizers. • Provide responses to teacher prompts.
After • Ask students to continue reading the graphic novel. • Ask students, in pairs, to record information in a graphic organizer, for example, Teacher/Student Resource, *Reading Graphic Novels: The Pictures (and Words) I Read*. • Ask students, in pairs, to retell what they have read, and to note similarities and differences in the retellings. • Ask students to do a Think/Pair/Share to explore their interpretations of what they have read.	• Read the graphic novel section and continue to fill in the graphic organizer. • Share retell, similarities and differences. • Share interpretations using Think/Pair/Share.

Notes

Reading Different Text Forms: Graphic Novels

ENGLISH Grades 10-12

Reading Graphic Novels: The Pictures (and Words) I Read

	What the pictures show me		What the words (if any) tell me	
	Directly shown	**Indirectly shown** (for example, through colour or shading)	**Directly stated**	**Indirectly stated** (for example, through size of text)
Character(s)				
Setting (time, place, mood)				
Conflict(s)				

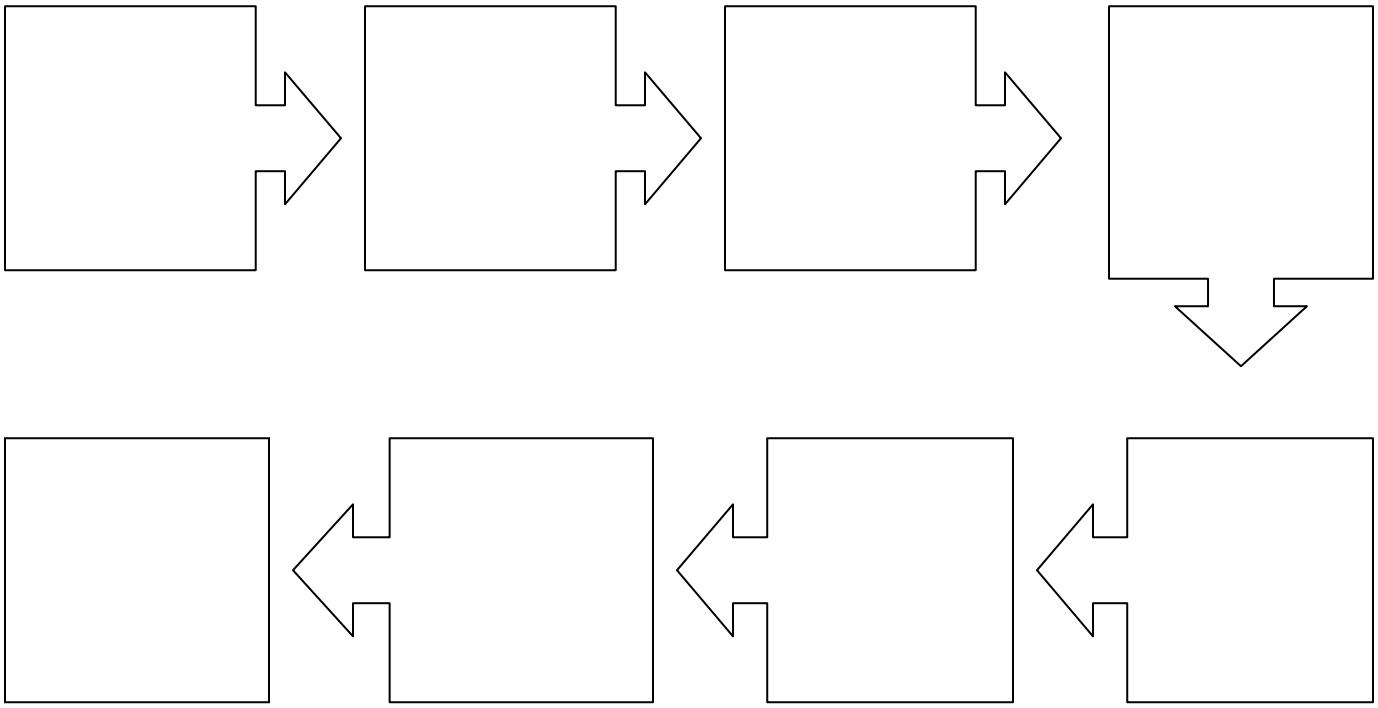
Reading Different Text Forms: Reading Graphic Novels

ENGLISH Grades 10-12

Reading Graphic Novels: The Pictures (and Words) I Read

Plot

Summarize the story or part of the story by completing a timeline of the plot. List the main events of the plot, one main event per text box below.



Looking at Details

The frame that tells me the most about what this (part of the) story is about …
(Describe the picture in words.)
The details used in this picture are …
These details tell me …

Reading Different Text Forms: Graphic Novels

ENGLISH Grades 10-12

Tips for Reading Graphic Novels

Before Reading

- Read the title, look at the cover of the novel, and predict what you might happen in the story.
- Skim through the graphic novel. How is this graphic novel like other texts you have read? How is it unlike other texts you have read?
- What challenges might this graphic novel pose? What strategies will you use to overcome those challenges?
- Look at how the panels are arranged on the page. What is the sequence of the panels? Are all the panels the same size and shape? Do all the panels have words accompanying the visual?
- Look at how pictures and words are used. Do the words provide information not evident in the pictures? Do the pictures and words work together equally to tell the story, or is one more important in providing what is happening in the story?
- Determine how the novel is organized. Is the graphic novel divided into chapters?

During Reading

- As you read, ask questions about what is happening. Make predictions about what might happen next.
- Think about what you know about the characters in the story. Is this information given through pictures or through words or both? Are there questions you have about these characters?
- Think about the setting of the story. Do you know the time and the place of the story? How is this revealed through the pictures and words? Is the setting used in a symbolic way?
- Think about the conflict? Is this a conflict you can relate to? How is the conflict shown in the pictures? What details in the pictures are used to emphasize the conflict? Are there words the author has chosen that are connected to the conflict?
- Look at the use of colour. Are the pictures in full colour or in black and white? What does the use of colour suggest about the meaning of particular panels and about the story in general (e.g., sometimes dark colours are used to suggest the mysteriousness of the story or the despair of a character)?

After Reading

- Reread your favourite sections and see if you notice any new details in your reread.
- Retell/summarize the content in your own words, orally or in writing.
- Read other graphic novels by the same author or on a similar theme.

Developing and Organizing Ideas: Writing a Series of Paragraphs to Express an Opinion

English Grades 10 - 12

Effective writers use different strategies to develop well-organized ideas for specific purposes. This strategy provides students with a step-by-step template for writing an essay that states an opinion, with supporting details. Students gather their evidence, articulate their ideas, and consolidate them in written form.

Purpose

- Provide students with a template to scaffold their understanding of a specific form of writing and help them organize information before writing a rough draft.
- Write well-organized paragraphs that express an opinion with supporting details.

Payoff

Students will:

- organize ideas clearly and with precision.
- formulate ideas that are connected to personal experience and to the world to use for the purposes of proving a point.
- build critical literacy skills by analyzing issues that go beyond personal experience.

Tips and Resources

- Examine examples of editorials or letters to the editor in local newspapers and magazines for students to tease out important topics and features of opinion essay-writing.
- Brainstorm, as a class, possible topic questions which would solicit definite *Yes/No* responses. Record the students' ideas on chart paper and display in the classroom for groups to refer to during the before-writing stage.
- Explicit teaching, as described in the teacher modeling portion of this strategy, will ensure strong student success rates.
- Keep the overhead transparency of your modeling available for students to use as a scaffold to guide them in the during-writing segment of the task.
- Copy the instructions for completing each *text box* onto chart paper and display in the classroom for student reference.
- Inform students that the introductory statement, including the reasons, is called a *thesis statement.* The purpose of the *thesis statement* is to clearly identify the writer's point of view.
- This strategy can be used as an after-reading activity in all subject areas for numerous topics. For example, students could use this framework to organize their ideas when responding to a cross-curricular question, such as, *Should Canada Join the United States?*
- Facilitate the writing process by using the Student/Teacher Resource: *Speakers' Corner* as a before-writing task. This strategy provides struggling students with an opportunity to t*hink aloud* their ideas before having to consolidate them in a writing task.

Further Support

- See Student/Teacher Resource, *Presentations: Presentation Modeling* in *Think Literacy: Cross-Curricular Approaches Grades 7-12, pp. 194-195.*
- Use Student/Teacher Resource, *Getting Ready to Read: Finding Signal Words* in *Think Literacy: Cross-Curricular Approaches Grades 7-12, pp. 24-28 to* help students review the use of signal words.

Developing and Organizing Ideas: Writing a Series of Paragraphs to Express an Opinion

English Grades 10 - 12

What teachers do	What students do
Before • Select a current topic of interest for the writing task. • Prepare an overhead transparency of the template, *"Write a Series of Paragraphs to Express an Opinion".* • Distribute the template to student groups. • Using the transparency, model thinking: - ***Introductory Paragraph*-text box 1**: Write a *Yes* or *No* statement (thesis statement) with two reasons for your decision. For example, *No, Canada should not join the United States and form one large country because* _____ *and* _____. Emphasize that each reason needs to be distinct from the other. - ***Paragraph Two*-text box 2**: write reason one (as stated in the thesis statement) as the topic sentence. Use 2 examples as statements that support reason one. - ***Paragraph Three*-text box 3**: write reason two (as stated in the thesis statement) as the topic sentence. Use 2 examples as statements that prove reason two. - ***Concluding Paragraph*-text box 4**: restate the thesis statement. Write 1-2 summarizing sentences. • Organize students into small groups of 3-4 students. • Direct students to use the transparency as a guide for completing their individual templates.	• Review the template. • Listen attentively. • Begin the thinking process by recording their ideas on their individual copies. • Move into small groups as directed by the teacher. • Determine a topic for the writing task. Each student records the same topic as a question in the space provided on the template. • Use active listening skills while each group member is speaking.
During • Direct students to complete the template in their groups. Refer students to the overhead transparency for assistance. • Monitor the students' progress by circulating among the groups.	• Complete each *text box*, using the prompts provided on the template. Use the teacher model as an additional guide. • Use active listening skills while each group member offers suggestions and ideas.
After • Small groups present their ideas to the class. • Model, using a transparency, how to convert the points into complete sentences. • Direct students to use their completed templates to write the rough draft of their opinion essays.	• One member of the group shares the ideas. • Students listen attentively. • Use the information in each *text box* to construct a paragraph. Convert points to complete sentences.

Notes

Writing a Series of Paragraphs to Express an Opinion

Student/Teacher Resource

Thesis Statement: (Yes or No) _____

_____

_____because

- (reason 1) _____

_____

- (reason 2) _____

Question: _____

_____

Go to Paragraph 2

***Topic Sentence*:** (Write reason 1 from Introductory Paragraph)_____

_____

- (supporting statement – example)

_____

_____

- (supporting statement – example)

_____

_____

Check connection to Introduction

Restate thesis statement: _____

_____

_____

(summarize supporting reasons)

_____

_____

_____

_____

Go to Concluding Paragraph

***Topic Sentence*:** (Write reason 2 from Introductory Paragraph)_____

_____

- (supporting statement – example)

_____

_____

- (supporting statement – example)

_____

_____

Go to Paragraph 3

Teacher Resource

Writing a Series of Paragraphs to Express an Opinion – Sample Response

Question: *Should students have homework?*

Thesis Statement: (Yes or No) *No, I don't think students should have homework* because

- (reason 1) *it impacts on extracurricular activities*
- (reason 2) *can cause unnecessary stress*

Go to Paragraph 2

***Topic Sentence*:** (Write reason 1 from Introductory Paragraph) *Firstly, I don't think students should have homework because it impacts on their out-of-school time.*

- *Rep hockey 4 times a week, 2 hrs. per night, too tired to do homework when I get home*
- *work at my grandma's after school on weekends; no time for big assignments*

Go to Paragraph 3

***Topic Sentence*:** (Write reason 2 from Introductory Paragraph) *Secondly, I don't think students should have homework because it causes a student additional stress.*

- *I'm worried about failing tests when I don't get the homework*
- *I feel bad about myself as a student when I don't get the new homework; don't feel as smart as I thought I was*
- *I'll disappoint my parents*

Go to Concluding Paragraph

Restate thesis statement: *I don't think that students should have homework because it impacts on their out-of-school activities. Homework can even cause students to feel stressed and can make them feel poorly about their academic achievements.*

- *worrying about homework stresses me out!*

Check connection to Introduction

Revising and Editing: Sentence Starters

ENGLISH Grades 10 -12

Writers revisit their writing as they draft to add, delete and change ideas and information. There are specific strategies writers use to revise their writing. One strategy writers use is N2SBSW: no two sentences begin with the same word.

Purpose

- Identify different strategies for reorganizing content.
- Examine and determine the effectiveness of sentence beginnings.

Payoff

Students will:

- organize writing effectively for different purposes.
- organize ideas and information for clarity and emphasis.

Tips and Resources

- *Revising* is the process of making sure that the writing says what the writer wants it to say. Most writers look for the biggest problems first and then tackle the smaller ones. For example, a writer may begin with the completeness of the content, accuracy and depth of supporting details and evidence, and the way the writing is organized, and then look at style, grammar, spelling, and usage. Sometimes it is helpful to consider reviewing the writing by looking at the first words in sentences then paragraphs.

Word Painting: A Guide to Writing More Descriptively. Cincinatti, Ohio: F&W Publications, 1999.

Further Support

- Have students select a section of a piece of writing that they want to revise, and read it aloud to another student. The partner summarizes/paraphrases the content. The student author notes changes, misunderstandings, and omissions, and then clarifies the partner's paraphrase. The partner asks questions about the content and the elements of style to clarify the writing's content and organization. The student author uses the feedback to revise his or her writing.
- Provide students with opportunities to use the computer cut/paste/copy/delete functions to demonstrate their skills in using electronic technology to revise their writing.
- Encourage students to read their writing aloud, and then circle ideas that are confusing, put arrows where information or evidence is missing, and cross out repetitious information or words. This process can also be used to edit writing by circling words and phrases that they wish to improve or that have been overused.

W

Revising and Editing: Sentence Starters

ENGLISH Grades 10-12

What teachers do	What students do
Before • Ask students to have ready a piece of their writing that they would like to 'polish'. • Place a sample of writing with purposefully ineffective beginnings of sentences on the overhead. • Highlight the first word in each sentence • Point out how many sentences begin with the same word (e.g., "the," or "then").	• Have available a piece of their own work. • Observe as teacher highlights.
During • Show students how to improve writing by varying the first words of sentences. • Place sample sentence starters on the overhead (see Teacher/Student Resource, *Sentence Starters*). • Distribute copies of the Teacher/Student Resource, *Sentence Starters.* • As you read them through one-by-one apply each to your poorly written example. • Have students review by matching the sentence beginnings to the sentence types (see Student Resource, *Sentence Starters*). • Direct students to work in their pairs to share their matching. • Observe and provide clarification, if needed.	• Highlight each sentence beginning on handout as it is being examined on the overhead. • Complete the matching exercise. • Share their information with a partner. • Highlight the first word in each sentence of their own writing.
After • Invite students to rewrite the second sentence in their chosen piece of work with one of the sentence starters. • Observe and provide clarification, if needed. • Ask students to redesign the next sentence. • Ask partners to exchange their writings. • Provide verbal feedback or provide written anecdotal comments.	• Rewrite the first sentence using one of the suggestions on Teacher/Student Resource, *Sentence Starters.*

Notes

Revising and Editing: Sentence Starters

ENGLISH Grades 10-12

Sentence Starters

- two adjectives

  Instead of 'The white, blinding snow blanketed the ground,'
  write 'White and blinding snow blanketed the ground.'

- a prepositional phrase

  Instead of 'The snow covered the trees in a thick layer,'
  write 'In a thick layer, the snow covered the trees.'

- a participial phrase

  Instead of 'The snow concealing the shed provided the perfect hideout,' *write* 'Concealing the shed, the snow provided the perfect hideout.'

- an infinitive

  Instead of 'A snowman was built to attract the attention of passers-by,' *write* 'To attract the attention of passers-by, a snowman was built.'

Revising and Editing: Sentence Starters

ENGLISH Grades 10-12

Draw a line between a sentence starter and its matching sentence

Sentence Starters		Sentences
• two adjectives		In a thick layer, the snow covered the trees.
• a prepositional phrase		Concealing the shed, the snow provided the perfect hideout.
• a participial phrase		To attract the attention of passers-by, a snowman was built.
• an infinitive		White and blinding the snow blanketed the ground.

Revising and Editing: Modeled Writing

ENGLISH Grades 10-12

Writers revisit their writing as they draft to add, delete and change ideas and information. There are specific strategies writers use to revise their writing. One such way is to use the writing of an accomplished author as the model to improve their own.

Purpose

- Use the sentence patterns of accomplished authors as writing templates.
- Identify different strategies for reorganizing content.
- Examine and determine effectiveness of sentence and paragraph order.

Payoff

Students will:

- organize writing effectively for different purposes.
- organize ideas and information for clarity and emphasis.

Tips and Resources

- *Revising* is the process of making sure that the writing says what the writer wants it to say in the most effective way. Most writers look for the biggest problems first and then tackle the smaller ones. For example, a writer may begin with the completeness of the content, accuracy and depth of supporting details and evidence, and the way the writing is organized, then look at style, grammar, spelling, and usage. Sometimes it is helpful to consider reviewing the writing by looking at paragraphs, then sentences, and finally words and phrases.
- Review the parts of speech and their function, Refer to the following websites. <http://www.uottawa.ca/academic/arts/writcent/hypergrammar/partsp.html> or <http://web2.uvcs.uvic.ca/elc/studyzone/330/grammar/parts.html>).
- Another effective way to improve writing is to use the sentence patterns of a skillful author as a model. (See Teacher Resource, *Revising and Editing: First Sentences*.)

Further Support

- Have students work in pairs to select a short section of a writing that they want to emulate. Suggest they choose a section from a novel they have enjoyed. Ask one partner to read it to the other. The partner summarizes/paraphrases the content. The student author notes the parts of speech evident in each sentence. The student author records the information. The partner asks questions about the content and the elements of style to clarify the writing's content and organization. The student author uses the feedback to create his or her own writing.
- Gifted students can select a subject different from the one that they are going to emulate.
- Provide students with opportunities to use the computer cut/paste/copy/delete functions to demonstrate their skills in using electronic technology to produce an emulated piece of writing.
- Encourage students to read their writing aloud, and then circle ideas that are confusing, put arrows where information or evidence is missing, and cross out repetitious information or words. This process can also be used to edit writing by circling words and phrases that they wish to improve or that have been overused.

Revising and Editing: Modeled Writing

ENGLISH Grades 10-12

What teachers do	What students do
Before	
• Make an overhead of Teacher Resource, *Parts of Speech.*	• Read the information on the overhead.
• Model identifying some parts of speech by pointing to items in the classroom and creating sentences or phrases (e.g., the black hands of the clock count down the final minutes of class as we dive into our latest assignment, hoping to finish before the bell rings).	• Listen and observe teacher modeling.
• Ask a student to point in the classroom to each item mentioned in the sentence and name the part of speech.	• Observe as the peers point out parts of speech.
• Students should review the parts of speech on the sheet using classroom items in phrases or sentences.	• Work with a partner to review the parts of speech.
During	
• Explain that many writers enhance their own writing by emulating, or trying to match what other authors do.	• Listen attentively.
• Explain the difference between plagiarism and emulation.	
• Introduce the activity by using the first sentences from literature.	• Observe as teacher explains.
• Place some sentences on the overhead (see Teacher Resource, *First Sentences*).	
• Point out each word's part of speech in the first sentence.	
• Think-aloud how you use the parts of speech pattern the author uses as a model for new sentences.	
• Highlight some words that may be kept the same (e.g., conjunctions, prepositions) .	
• Write each new sentence on the overhead.	
• Place a paragraph on the overhead (see Teacher Resource, *Paragraph Modeling*).	
• Read the entire paragraph and state its main idea.	• Students work in pairs on the second sentence.
• Point to each word in the first sentence and state its part of speech.	
• Ask students to work in pairs with the second sentence, naming each part of speech, and then highlighting some words that may be kept the same: conjunctions, prepositions, forms of the verb "to be."	
After	
• Have students choose one sentence from a text that has recently been examined in class	• In pairs, have one student read and one be the listener.
• Provide anecdotal feedback.	• In pairs students will do the word substitution.
• Have students choose a paragraph from one of their texts.	• Record and share their decisions with their partner.
• Invite students to choose one sentence pattern that they will reproduce in their next piece of writing	• Add a clincher about parts of speech – underline words replaced and name part of speech.
• Alert students – summarize the key parts to replace (e.g., nouns and verbs).	

Notes

Revising and Editing: Modeled Writing - First Sentences

ENGLISH Grades 10-12

When Grandma died at eighty-three our whole household
When Tupac died at twenty-five our teen music-world

held its breath. (Choy, Wayson. *The Jade Peony*)
bubbled its disbelief. (Modeled after Choy, Wayson. *The Jade Peony*)

The boy lay bleeding in the rain. (Hunter, Evan. "On the Sidewalk Bleeding")
The swimmer floundered gasping in the water. (Modeled after Hunter, Evan. "On the Sidewalk Bleeding")

When I was maybe thirteen, my mother announced that we were
When I was maybe eight, my teacher insisted that we were

going to Salt Lake City to visit my sister who had left the reserve,
going to the Six Nations Reserve to observe our dancers who

moved across the line, and found a job. (King, Thomas. "Borders")
had left childhood, moved into adulthood, and found a perfect rhythm. (Modeled after King, Thomas. "Borders")

Student Resource

Revising and Editing: Modeled Writing - First Sentences

ENGLISH Grades 10 -12

When Grandma died at eighty-three our whole household held its breath. (Choy, Wayson. *The Jade Peony*)

When I was a little girl, I heard many stories about my family-where they came from, what life was like before I was born. (Igus, Toyomi. “Going Back Home”)

The boy lay bleeding in the rain. (Hunter, Evan. “On the Sidewalk Bleeding”)

When I was maybe thirteen, my mother announced that we were going to Salt Lake City to visit my sister who had left the reserve, moved across the line, and found a job. (King, Thomas. “Borders”)

Teacher Resource

Getting Ready to Read: Modeled Writing - Paragraph Modeling

ENGLISH Grades 10 -12

My mom said it was going to be a perfect day. I was up on time – I bounced out of bed as the alarm rang. Before I walked out of the door, I checked that my outfit and hair were totally cool. But things were about to change. On my way to the bus stop a passing seagull dropped its load on me. Then buckets of ice-cold water fell from the sky and drenched me as a passing truck whooshed a puddle of muddy water all over me. And my mom said it was going to be a perfect day.

(Source: Fazzari, M. and Laccetti, N.)

Revising and Editing: The Verb "to be"

ENGLISH Grades 10-12

Writers revisit their writing as they draft to add, delete and change ideas and information. There are specific strategies writers use to revise their writing. One strategy writers use is varying verbs. "Using the active voice is an important step towards fresher prose" (48, McClanahan, Rebecca. *Word Painting: A Guide to Writing More Descriptively*. Cincinnati, Ohio: F&W Publications, 1999) .

Purpose

- Identify different strategies for reorganizing content.
- Examine and determine the effectiveness of verbs used in writing (e.g., the verb "to be").

Payoff

Students will:

- organize writing effectively for different purposes.
- organize ideas and information for clarity and emphasis.

Tips and Resources

- Revising is the process of making sure that the writing says what the writer wants it to say. Most writers look for the biggest problems first and then tackle the smaller ones. For example, a writer may begin with the completeness of the content, accuracy and depth of supporting details and evidence, and the way the writing is organized, then look at style, grammar, spelling and usage. Sometimes it is helpful to consider reviewing the writing by looking at paragraphs, then sentences, and finally words and phrases with special consideration for the verbs used and the "voice" (e.g., active, passive).

Carroll, David L. *A Manual of Writer's Tricks: Essential Advice for Fiction and Nonfiction Writers*. New York, NY: Marlowe and Company, 2000.
McClanahan, Rebecca. *Word Painting: A Guide to Writing More Descriptively*. Cincinatti, Ohio: F&W Publications, 1999.

Further Support

- Have students select a section of a current writing task that they want to revise, and read it aloud to another student. The partner summarizes/paraphrases the content. The student author notes changes, misunderstandings, and omissions, and then clarifies the partner's paraphrase. The partner asks questions about the content and the elements of style to clarify the writing's content and organization. The student author uses the feedback to revise his or her writing.
- Provide students with opportunities to use the computer cut/paste/copy/delete functions to demonstrate their skills in using electronic technology to revise their writing.
- Encourage students to read their writing aloud, and then circle ideas that are confusing, put arrows where information or evidence is missing, and cross out repetitious information or words. This process can also be used to edit writing by circling words and phrases that they wish to improve or that have been overused.

Revising and Editing: The Verb "to be" - Conjugation

ENGLISH Grades 10-12

What teachers do	What students do
Before	
• Use Student/Teacher Resource, *The Verb "to be" - Conjugation* to review the forms of the verb "to be."	• Listen attentively.
• Use Teacher Resource, *The Verb "to be" – Passive Voice* to review the forms of the verb "to be."	• Listen attentively.
• Show how the active verb forms make for more effective writing (see Teacher Resource, *The Verb "to be" – Passive Voice)*.	
• Invite the students to complete the Student Resource, *The Verb "to be" – Passive Voice.*	• Complete the Student Resource, *The Verb "to be" – Passive Voice.*
• Ask students, in pairs to create three passive sentences about their own lives.	• Create sentences.
• Ask students to exchange their sentences with another pair to rewrite in the active voice.	• Exchange sentences with another pair – as directed by teacher.
• Stroll around the classroom to provide anecdotal feedback.	
During	
• Place on the overhead a short passage written in the passive voice.	• Listen attentively.
• Highlight the forms of the verb "to be."	
• Model using a think-aloud to show students how to change the verbs from passive to active.	
• Record the changes on the overhead.	
• Pause regularly to invite questions.	• Pose questions about any one of the changes.
After	
• Ask students to select a piece of their writing from their portfolios.	• Select a piece of writing from their portfolios.
• Invite them to highlight to highlight each form of the verb "to be."	• Highlight the forms of the verb "to be."
• Have the students rewrite their sentences – one at a time – in the active voice on their draft.	• Rewrite their sentences – one at a time.
• Stroll around the classroom to provide anecdotal feedback.	• Act on the teacher's feedback.
• Ask students to write two or three sentences reflecting on how their writing would be different in the future.	• Record what they would do differently in future writing tasks.

Notes

Teacher/Student Resource

Revising and Editing: The Verb "to be" - Conjugation

ENGLISH Grades 10-12

Conjugation of the verb 'to be'

Person	Present	Past	Future
Singular first person	I am	I was	I will be
Singular second person	You are	You were	You will be
Singular third person	He, she, it is	He, she, it was	He, she, it will be
Plural first person	We are	We were	We will be
Plural second person	You are	You were	You will be
Plural third person	They are	They were	They will be

Teacher Resource

Revising and Editing: The Verb "to be" – Passive Voice

ENGLISH Grades 10-12

Highlight the verb "to be" as it appears in the sentence in the left-hand column, then rewrite the sentence in the active voice:

Passive Voice	Active Voice
When his house was arrived at by me, cartoons were being watched by him. (Adapted from p. 6 *The Dream Bearer* by Walter Dean Myers)	When I got to his house, Loren was watching cartoons.
A can was put down real hard by him and a clunking noise was made by it. (Adapted from p. 11 *The Dream Bearer* by Walter Dean Myers)	He put down a can real hard and it made a clunking noise.
A key in the door was heard by us…. (Adapted from p. 18 *The Dream Bearer* by Walter Dean Myers)	We heard a key in the door….
The door was opened by Mr. Mutu …. (Adapted from p. 50 *The Dream Bearer* by Walter Dean Myers)	Mr. Mutu opened the door ….

Student Resource

Highlight the verb "to be" as it appears in the sentence in the left-hand column, then rewrite the sentence in the active voice:

Passive Voice	Active Voice
When his house was arrived at by me, cartoons were being watched by him. (Adapted from p. 6 *The Dream Bearer* by Walter Dean Myers)	
A can was put down real hard by him and a clunking noise was made by it. (Adapted from p. 11 *The Dream Bearer* by Walter Dean Myers)	
A key in the door was heard by us…. (Adapted from p. 18 *The Dream Bearer* by Walter Dean Myers)	
The door was opened by Mr. Mutu …. (Adapted from p. 50 *The Dream Bearer* by Walter Dean Myers)	

Writing for a Purpose: Writing Free Verse – Fish Bone

ENGLISH Grades 10 - 12

When students engage in *rapid writing* using the fish bone at the beginning of a writing assignment, they access their prior knowledge, engage with content, review and reflect, and begin to set a direction for writing such as poetry.

Purpose

- Help students to start writing and ultimately to produce more writing.
- Encourage fluency in generating ideas for writing on any topic.
- Help students begin organizing ideas.
- Help students to produce writing in another genre.

Payoff

Students will:

- rapidly generate fresh ideas about topics.
- experience a non-threatening environment through teacher modelling.
- write down ideas without self-editing.
- generate raw material for more polished work.
- complete writing activities on time and overcome writer's block.

Tips and Resources

- This strategy may be used in a number of ways, including: prewriting; brainstorming for a specific question; or writing for reflection.
- Begin the writing stage by having students write a paragraph.
- This is a pre-writing strategy which makes poetry writing a non-threatening activity.
- Use this strategy to review what students remember about past experiences.
- See Student/Teacher Resource*, Tips for Rapid Writing (Think Literacy: Cross-Curricular Approaches Grades 7 -12*, 2004.)

Further Support

- Encourage students to use the rapid writing strategy to overcome anxiety.
- Vary the amount of time you give to students.
- Post the topic-related vocabulary in the classroom as an aid for struggling students.
- Provide dictionaries and thesauri for students.

Writing for a Purpose: Writing Free Verse – Fish Bone

ENGLISH Grades 10 - 12

What teachers do	What students do
Before • Model the process for students using Teacher Resource, *Writing Free Verse –Fish Bone Template 1.* • Use the fish bone template to start the rapid writing process. • Reinforce that all students will use the same opening sentence for each of the five bones as in the model. • Tell students to reflect on their experiences, to think of places visited, significant events that impacted their lives, emotions experienced. • Model this activity for them. This is important as this will foster trust and students will not be hesitant to personalize their writing.	• Listen attentively to teacher's explanation.
During • Ask students to complete Student Resource, *Writing Free Verse – Fish Bone Template 1.* • Provide formative assessment. • Conference with students if required. • Allow students to work collaboratively as long as templates are not duplicated. • Model writing for students using Teacher Resource, *Writing Free Verse - Template 2.* • Ask students to write a paragraph for each fish bone by using Student Resource, *Writing Free Verse, and Template 2.* • Tell them to write 6 to 10 sentences including the starter sentence. • Provide formative assessment and conferencing opportunities. • Model the next stage in the process for students using Teacher Resource, *Writing Free Verse - Template 3.* • Ask students to complete Student Resource, *Writing Free Verse - Template 3.* • Provide formative assessment and conferencing opportunities.	• Complete Student Resource, *Writing Free Verse – Fish Bone, Template 1.* • Review formative assessment and make changes if necessary. • Conference with teacher if required. • Complete Student Resource, *Writing Free Verse -Template 2.* • Review formative assessment and make changes if necessary. • Conference with teacher if required. • Listen attentively. • Complete Student Resource, *Writing Free Verse - Template 3.* • Review formative assessment and make changes if necessary. • Conference with teacher if required.

Notes

Writing for a Purpose: Writing Free Verse - Exemplar

ENGLISH Grades 10 - 12

And I Remember **By Lashonda Belanger**

And I remember
standing
by the lake with the sand in between my toes
listening to the waves on the clear lake
standing and looking at the lake before me
gave me such an amazing feeling from head to toe
like the first special kiss
standing there while the waves rushed to my feet.

And I remember
walking
I didn't really want to go
I knew nothing but pain and heartache was ahead of me
Walking through the hallways listening to the lies
Maybe I even wanted her to die
Walking with my lips pushed down to the floor
I tried to hold my composure so it wouldn't show.

And I remember
running
home with tears streaming down my face
I just wanted to be alone
running to the bathroom to lock myself in
the pain felt like an open wound with blood
flowing down my arm
red like a ripe apple.

And I remember
breathing
the smell of his new born baby scent
breathing heavily from that first special kiss
breathing and feeling my heart beat in my stomach
speechless but my actions spoke louder
breathing to the beat of his heart
my heart beating like drums in a marching band
so loud and full of beats.

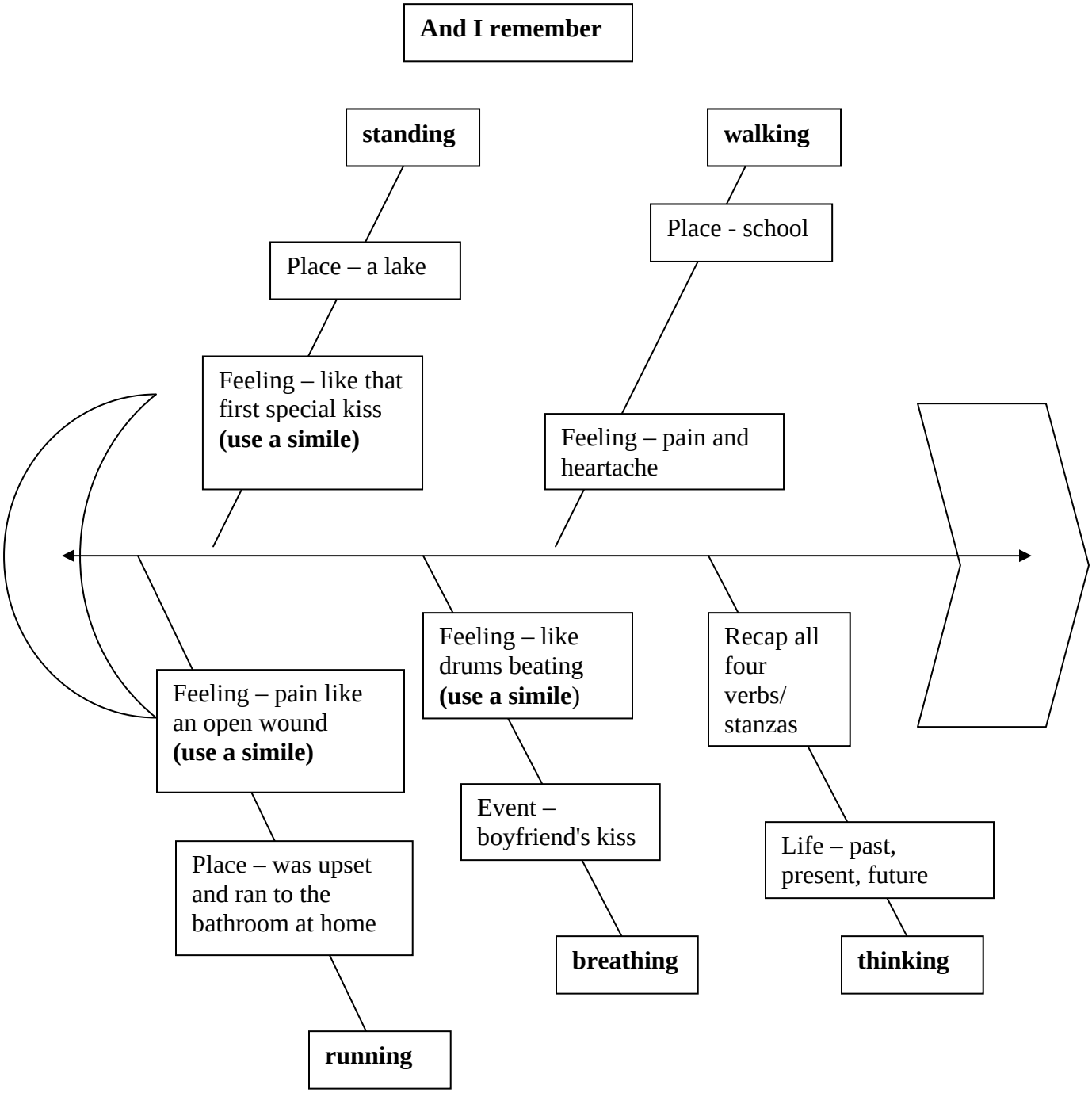
Yes, and I remember
Thinking
Of all I can be
Thinking of what's all mine
Thinking of what I've been
And what I can accomplish
If I put my mind to it
Irrelevant to dwell on the past…
Standing by the lake
Walking to school
Running home
Breathing heavily
And I remember
Thinking of all I can be.

(Used with permission of Lashonda Belanger, a student at Fletcher's Meadow S.S. in Brampton)

Teacher Resource

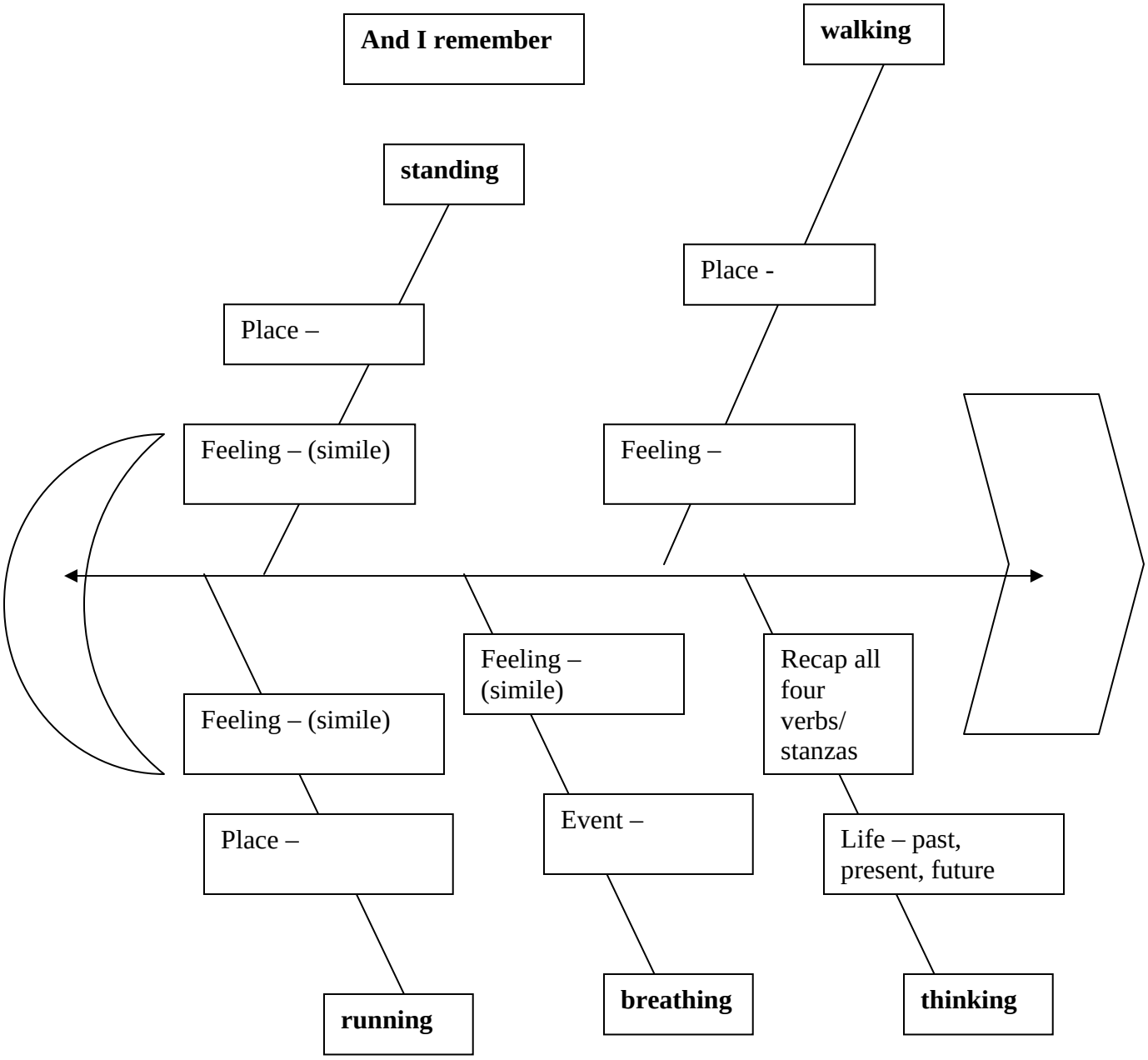
Writing for a Purpose: Writing Free Verse: Fish Bone – Template 1

ENGLISH Grades 10 - 12



Writing for a Purpose: Writing Free Verse: Fish Bone – Template 1

ENGLISH Grades 10 - 12



Writing for a Purpose: Writing Free Verse – Template 2

ENGLISH Grades 10 - 12

Write five paragraphs following the fish bone outline.

And I remember standing by the lake with the sand between my toes. I listened to the waves on the clear lake. I stood and looked at the lake that was before me. It gave me such an amazing feeling from head to toe. It was like that first special kiss from my boyfriend. I stood there while the waves rushed to my feet.
And I remember walking…
And I remember running…
And I remember breathing…
And I remember thinking…

Writing for a Purpose: Writing Free Verse – Template 2

ENGLISH Grades 10 - 12

Write five paragraphs following the fish bone outline.

And I remember standing…
And I remember walking…
And I remember running…
And I remember breathing…
And I remember thinking…

Writing for a Purpose: Writing Free Verse – Template 3

ENGLISH Grades 10 - 12

Write each sentence in a separate line.
Underline all main verbs to change to the present participle form as in the prompt "And I remember standing…"

And I remember standing by the lake with the sand between my toes I <u>listened</u> to the waves on the clear lake <u>I stood and looked</u> at the lake that was before me <u>It gave</u> me such an amazing feeling from head to toe <u>It was</u> like that first special kiss from my boyfriend. I <u>stood</u> there while the waves rushed to my feet	 (listening) (standing and looking) (giving) omit (standing)
And I remember walking…	
And I remember running…	
And I remember breathing…	
And I remember thinking…	

Writing for a Purpose: Writing Free Verse – Template 3

ENGLISH Grades 10 - 12

Write each sentence in a separate line.
Underline all main verbs to change to the present participle form as in the prompt "And I remember standing…"

And I remember standing…
And I remember walking…
And I remember running…
And I remember breathing…
And I remember thinking…

Writing for a Purpose: Writing Free Verse – Template 4

ENGLISH Grades 10 - 12

And I remember standing by the lake with the silvery sand in between my toes (alliteration) listening to the whispering waves on the clear lake (assonance/ alliteration) standing and looking at the lake before me gave me such an amazing feeling from head to toe like the first special kiss standing there while the waves rushed to my webbed feet. (metaphor)
And I remember walking…
And I remember running…
And I remember breathing…
And I remember thinking…

Writing for a Purpose: Writing Free Verse – Template 4

ENGLISH Grades 10 - 12

And I remember standing
And I remember walking…
And I remember running…
And I remember breathing…
And I remember thinking…

Writing for a Purpose: Writing a Short Story

ENGLISH Grades 10 - 12

When students get the "picture" of a form of writing in their heads, they feel more confident about creating the final product. A *template* or framework is a skeletal structure for a writing form that allows students to organize their thoughts in order to write a first draft. Templates can be very effective when they provide students with a clear scaffolding process so they can "see" how they will arrive at the final product.

Purpose

- Provide students with templates to help in their understanding of the writing of a short story.
- To help students organize information before drafting a piece of writing.

Payoff

Students will:

- learn the common expectations for the form and components of a particular writing assignment.
- organize their writing and ensure that it meets the requirements of the assignment.

Tips and Resources

- To help students understand how to construct a short story, they may first need to deconstruct an example of that assignment. The same template that is used for structuring student writing can be used initially to analyze examples of a writing form. For instance, before having students use the template to write in a specific form, give them an example of the same kind of writing and have them use the template to identify the example's main idea, supporting details, transitional sentences, etc.. Using the template to deconstruct a piece of writing before writing their own version gives students an exemplar from which to work when they begin their own writing. This activity can also be done in pairs or in small groups.

Cross-Curricular Literacy: Strategies for Improving Middle Level Students' Reading and Writing Skills, pp.72-91.
Cross-Curricular Literacy: Strategies for Improving Secondary Students' Reading and Writing Skills, Pp.64-79.
Reading and Writing for Success Senior, Chapter 12, *Adolescent Literacy, Part III, Cross Curricular Connections*, pp. 24-33, York Region District School Board.

Further Support

- The template for any individual writing assignment can be revised to make the modifications or accommodations necessary for students with special needs. For example, reduce the number of paragraphs or supporting details.

Writing for a Purpose: Writing a Short Story

ENGLISH Grades 10 - 12

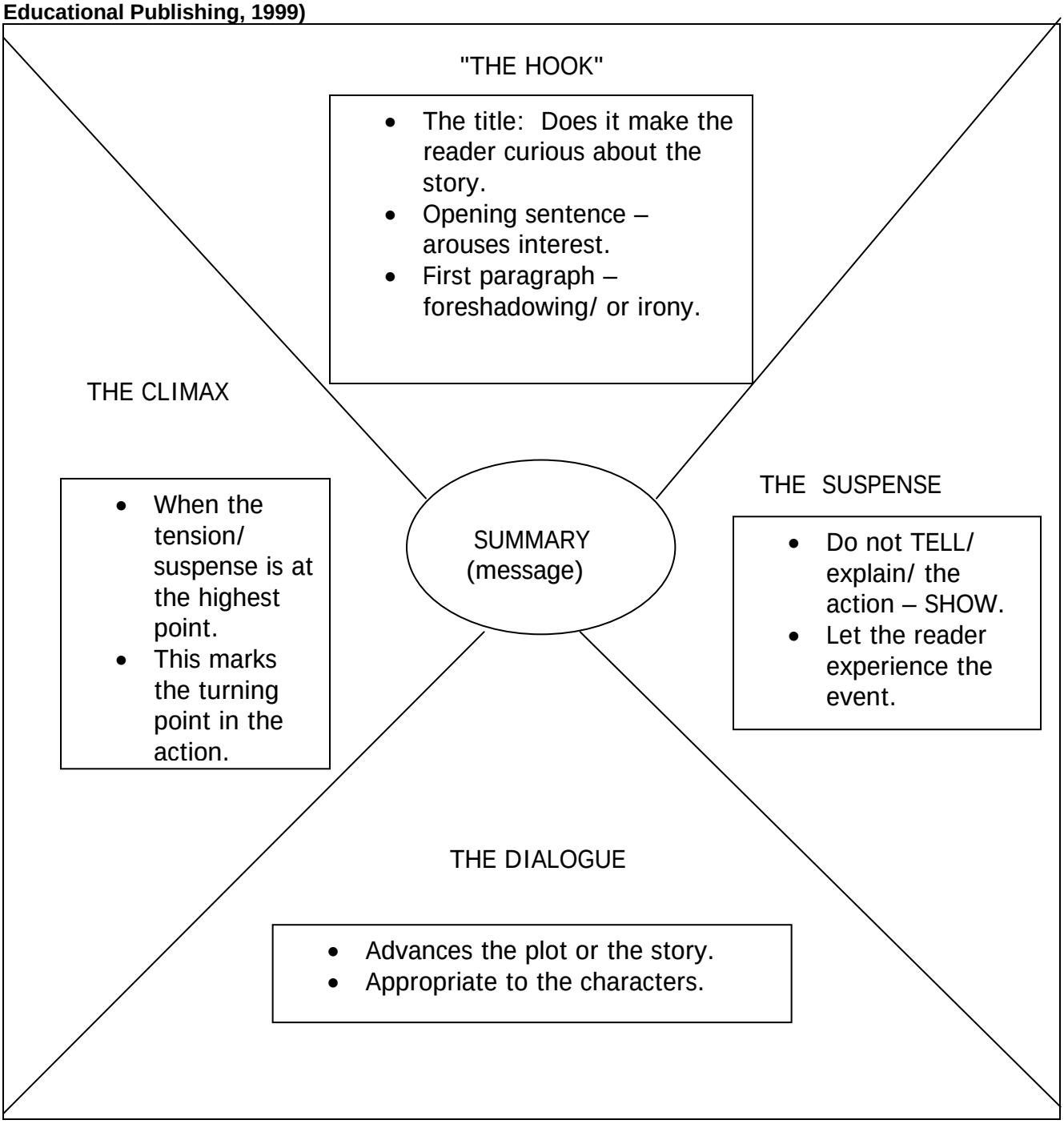
What teachers do	What students do
Before • Model the method for deconstructing the short story using Teacher Resource, *Template 1.* • Select a short story that students can deconstruct. • Give each student a copy of the story. • Make sure it is a very short story such as "*Bus Stop*" which is used as the exemplar. • Focus on five aspects using Teacher Resource, *Template 1.* • Have students copy the five aspects using Student Resource, *Template 1.* • Read the short story aloud with students.	• Listen attentively. • Copy the five aspects using Student Resource, *Template 1.* • Highlight, underline, or make notes on their copies as the teacher or students read.
During • Deconstruct collaboratively with students using Teacher Resource, *Template 2.* • Record the responses. • Instruct students to keep Student Resource, *Template 2* as an exemplar for their story. • Complete collaboratively with students "*Bus Stop*" by W.D. Valgardson column using Teacher Resource, *Template 3*. • Instruct students to complete the "My Story" column using Student Resource, *Template 3.* • Check information and provide assessment to students. • Conference with students, especially those that need further clarification. • Instruct students that they cannot start writing their stories unless their outlines are approved. • Remind students about purpose and audience especially in terms of appropriate language. • Provide assessment during writing process.	• Deconstruct the story. • Record responses on Student Resource, *Template 2.* • Keep Student Resource, *Template 2* as an exemplar. • Record responses in "*Bus Stop*" by W.D. Valgardson column on Student Resource, *Template 3.* • Complete the "My Story" column using Student Resource, *Template 3.* • Review assessment comments and conference with teacher if further clarification is required. • Start writing once outlines are approved by the teacher. • Review assessment comments during writing of story.
After • Instruct students to complete the place mat template for their story using Student Resource, *Template 4.* This will help them in the editing and revision process. • Instruct students that the final draft must be completed in class to allow for assessment and conferencing.	• Complete place mat for their own stories using Student Resource, *Template 4.* • Write and revise original short story. • Write final draft in class. • Participate in peer assessment.

Notes

Writing for a Purpose: Writing a Short Story - Template 1

ENGLISH Grades 10 - 12

Title of Selection: **"*Bus Stop*" by W. D. Valgardson**
(Saliani, Dom and Nova Morine. Crossroads. Toronto, Ontario: Nelson Thompson, formerly Gage Educational Publishing, 1999)

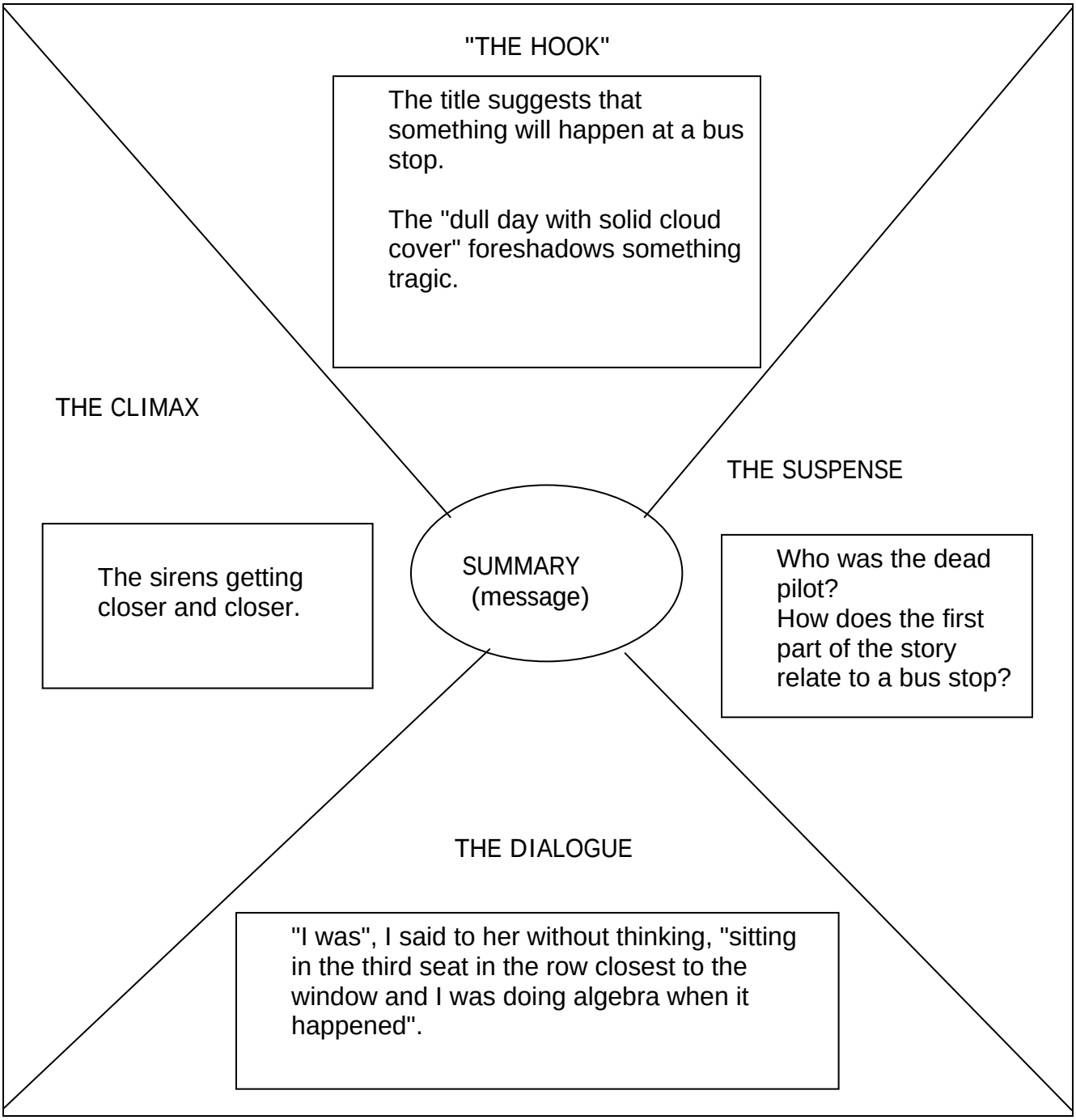


Teacher Resource

Writing for a Purpose: Writing a Short Story - Template 2

ENGLISH Grades 10 - 12

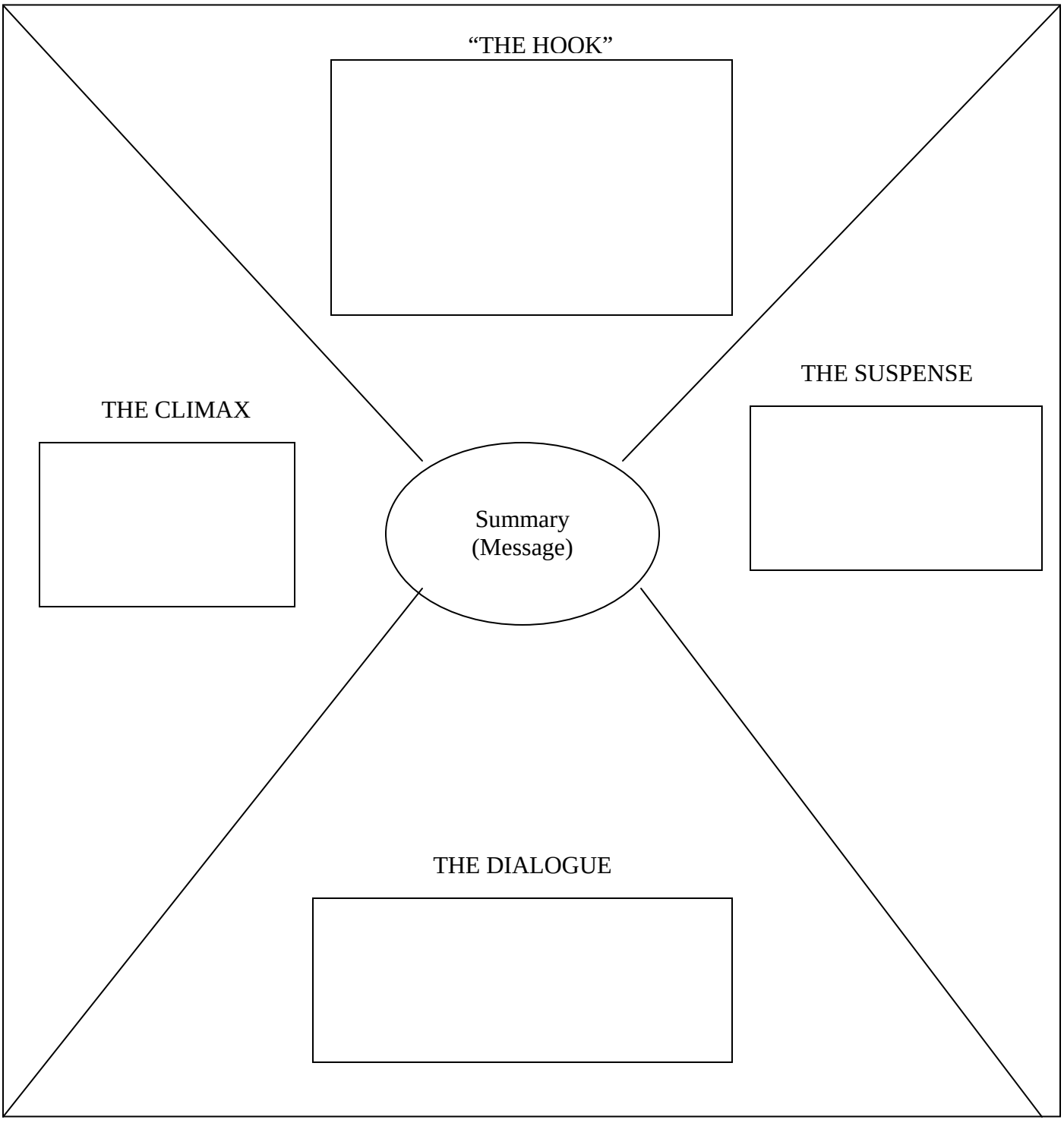
Title of Selection: **"*Bus Stop*" by W. D. Valgardson**
(Saliani, Dom and Nova Morine. *Crossroads.* Toronto, Ontario: Nelson Thompson, formerly Gage Educational Publishing, 1999)



Student Resource

Writing for a Purpose: Writing a Short Story – Template 2

ENGLISH Grades 10 - 12



Teacher Resource

Writing for a Purpose: Writing a Short Story - Template 3

ENGLISH Grades 10 - 12

Title of Selection: **"*Bus Stop*" by W. D. Valgardson**
(Saliani, Dom and Nova Morine. *Crossroads*. Toronto, Ontario: Nelson Thompson, formerly Gage Educational Publishing, 1999)

Elements	My Story	"*Bus Stop*" by W.D. Valgardson
1. Kind of story	•	• Coming-of-age
2. Audience	•	• teenagers and adults
3. Choose a life-changing incident	•	• the incident was the plane crash when the boy was young and in school
4. The message	•	• The reality of death
5.Setting	•	• A school and later, the bus stop
6. Main characters (2 –3)	•	• the young boy and the mother of the dead pilot
7. Conflict- something that no one talks about	•	• death and coping with death
8. Mood	•	• sad
9. Climax	•	• when the plane crashed killing the pilot

Student Resource

Writing for a Purpose: Writing a Short Story - Template 3

ENGLISH Grades 10 - 12

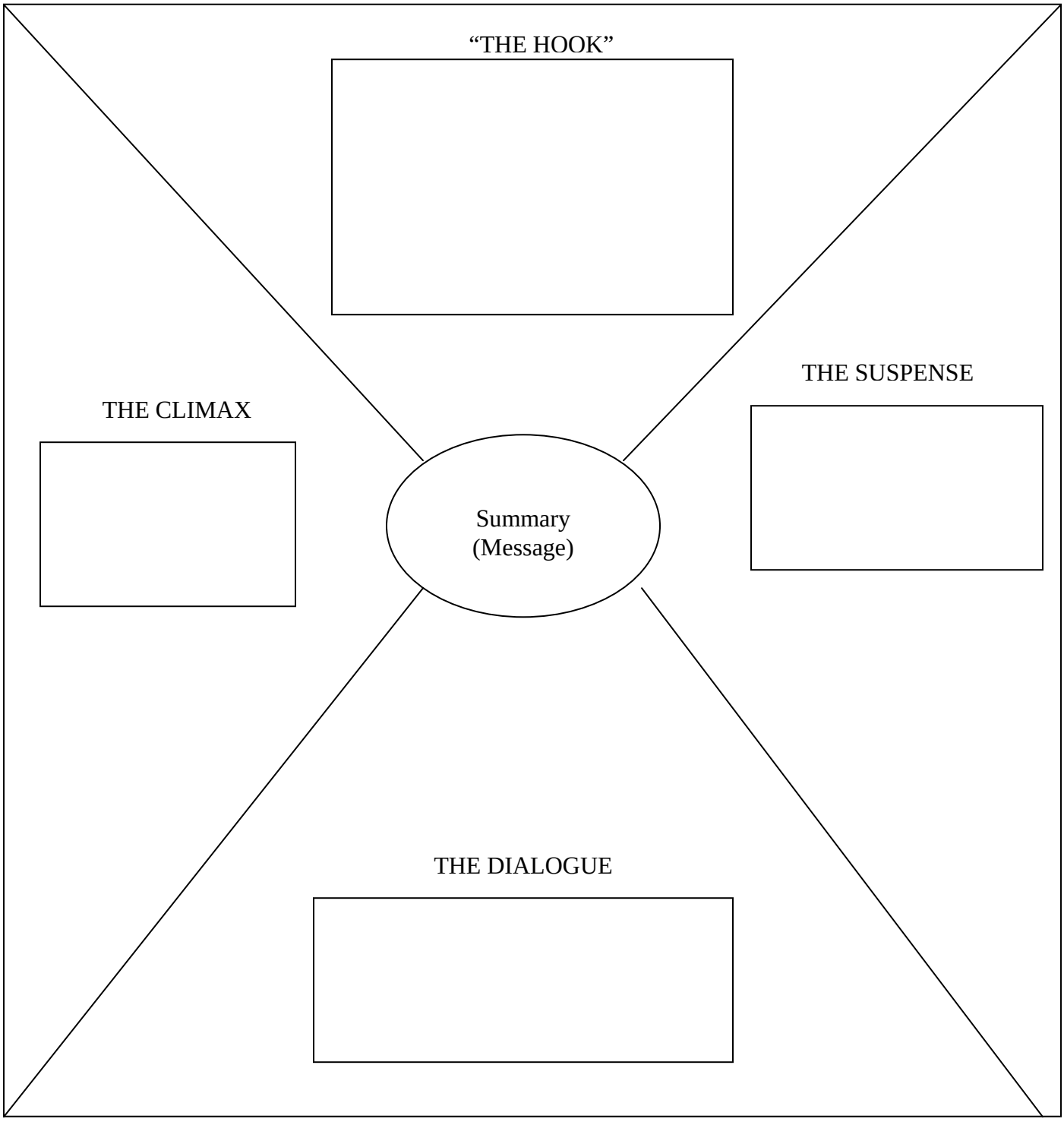
Title of Selection: **"*Bus Stop*" by W. D. Valgardson**
(Saliani, Dom and Nova Morine. Crossroads. Toronto, Ontario: Nelson Thompson, formerly Gage Educational Publishing, 1999)

Elements	My Story	"*Bus Stop*" by W.D. Valgardson
1. Kind of story	•	•
2. Audience	•	•
3. Choose a life-changing incident	•	•
4. The message	•	•
5.Setting	•	•
6. Main characters (2 –3)	•	•
7. Conflict-something that no one talks about	•	•
8. Mood	•	•
9. Climax	•	•

Writing for a Purpose: Writing a Short Story - Template 4

ENGLISH Grades 10 - 12

My Story:
Title:



Pair Work: "Speakers' Corner"

English Grades 10 - 12

Literacy floats on a sea of talk. (James Britton, 1970).

In this strategy, students practice articulating their points of view on a specific topic or issue. Students state their position, either for or against the issue, and provide statements which support their opinion. Students divide into pairs and take turns speaking, listening, and recording their discussions.

Purpose

- Express point of view and develop supporting statements to justify their opinion.
- Create an argument and be concise in its delivery.
- Develop critical thinking skills while sharing viewpoints on an issue.

Payoff

Students will:

- deepen their understanding of an issue or topic through clarification and rehearsal with a partner.
- express ideas orally.
- develop skills for partner discussions, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.
- make connections with world issues.
- articulate ideas that are coherent and well-developed about an issue.

Tips and Resources

- This strategy can be used as a before-writing activity to scaffold writing a series of paragraphs expressing an opinion, in a variety of subject areas. See Student/Teacher Resource in *Think Literacy: Cross-Curricular Approaches, Grades 7-12, Subject-Specific Examples, Language/English, Grades 10-12.*
- Create a comfortable atmosphere for students to present and develop an opinion.
- Use video or audio equipment to record responses. This technical support provides students with additional opportunities to reflect on and refine their ideas. If using video/audio equipment, have students complete the "*Brainstorming Sheet*" first so it can be used as a scaffold for their recordings.
- Time the exercise to ensure that each partner has an opportunity to participate as both speaker and recorder.
- Repeat this strategy throughout the year. This will allow all students the opportunity to improve their critical thinking skills, as well as, build confidence in coherently expressing a personal opinion.
- Use this strategy to engage students in whole-class debate. See *Whole-class Discussions: Triangle Debate* on pp.186-192 in *Think Literacy: Cross-Curricular Approaches, Grades 7-12.*

Further Support

- This strategy could extend to small groups of 3 in which the third member of the group would support both roles.
- To encourage students to reflect on their learning, use Student Resources, *3-2-1 Reflection.*
- To facilitate positive discussion, see Student/Teacher Resource, *Speaking Out in Discussions Etiquette* on page 179 in *Think Literacy: Cross-Curricular Approaches, Grades 7-12.*

Pair Work: "Speaker's Corner"

English Grades 10 - 12

What teachers do	What students do
Before • Distribute a copy of the Student/Teacher Resource, *"Brainstorming Sheet".* • Choose a "hot" topic for discussion which will generate lots of discussion, such as, *"Should students have homework?"* • Brainstorm your own ideas about the topic ahead of time to model for the students. • If possible, enlist the help of a colleague to take on the role of "partner". • Use a think-aloud to model your ideas. Clearly state a "yes" or "no" position. For example, "Yes, I think students should have homework." • Complete the "Brainstorming Sheet" as you "think aloud" your ideas on an overhead transparency.	• Listen attentively. • Begin the thinking process by individually jotting down ideas in the margin of the *"Brainstorming Sheet*".
During • Put students in pairs as Partners A and B. • Direct all Partner B students to prepare the *"Brainstorming Sheet*". Direct all Partner A students to begin expressing their opinions on the given issue/topic. • Direct students to use either point form or complete sentences when recording their partner's ideas. • Monitor the students' discussions by circulating among the groups. • Comment constructively on the process. • Direct students, who finish early, to review the completed *"Brainstorming Sheet"* and revise any ideas for clarity. • Direct the partners to reverse their roles and repeat the process.	• Decide who will be partner A and who will be partner B. • Partner A expresses his/her opinion, using the "*Brainstorming Sheet"* as a visual guide to organize thoughts. • Partner B listens carefully and records Partner A's ideas. • Practise good active listening skills when working in pairs, using techniques such as asking for clarification and orally clarifying their own ideas. • Review individual "*Brainstorming Sheets*" and revise any ideas for clarity. • Partner A listens carefully and records Partner B's ideas.
After • Invite students to review their individual "Brainstorming Sheet". • Ask volunteers to share their learning and ideas with the whole class. • Extend the process with a further partner trade, where students swap partners and share their ideas. • Consider using the ideas from the *"Brainstorming Sheet"* as a before-writing activity for writing a series of paragraphs expressing an opinion on the topic.	• Review the completed *"Brainstorming Sheet"*. Pinpoint any ideas that need revision. Ask their partner or teacher for assistance. • Students connect with new partners to share their ideas.

Notes

Pair Work: "Speakers' Corner"

English Grades 10 – 12

Brainstorming Sheet

Opening Statement ***for*** or ***against*** *topic* **:**

_____

_____

Reason
1 :_____

Supporting Statements**:** *Give examples that support your reason***.**

1. _____

_____

2. _____

_____

Reason
2 :_____

Supporting Statements**:** *Give examples that support your reason***.**

1. _____

_____

2. _____

_____

Closing Statement **:**

_____

_____

Pair Work: "Speakers' Corner"

English Grades 10 - 12

Brainstorming Sheet – *Possible Response*

Opening Statement *for* or ***against*** *topic:* *No, I don't think students should have homework.*

Reason 1: *Firstly, I think homework takes too much time away from extracurricular activities.*

Supporting Statements**:** *Give examples that support your reason.*

1. *For example, I'm on a Rep hockey team. I have practice four times a week, for 2 hours a night. When I get home from practice, I am really tired and I don't have any energy left to do my homework. When I stay up late to complete my homework, I am tired for the next school day.*

2. *Also, on the weekends I go to my grandmother's house to help her do chores. If I do extra jobs for her, she pays me for my work. When I have lots of homework to do, I can't stay as long at my grandmother's house which makes us both unhappy.*

Reason 2: *Secondly, I think homework causes students to become really stressed about their academic abilities.*

Supporting Statements**:** *Give examples that support your reason.*

3. *For example, when I have to do my homework at the end of the day, after having worked hard in the classroom, I feel really stressed. I feel like I've done enough work, which makes me feel angry about my responsibilities as a student.*

4. *In addition, I feel really stressed about my homework when I have done poorly on a test. I feel like I haven't understood the information on the test but I have to do my homework, which is harder for me than the test questions. I end up feeling like maybe I am not as good a student as I thought I was. That really stresses me out!*

Closing Statement**:** *I don't think students should have to do homework because it cuts into their extracurricular time, and homework can cause students to feel stressed about their academic abilities. If it were up to me, I would boycott homework.*

Small-group/ Whole-class/ Discussions: Concept Attainment using Data Sets

ENGLISH Grades 10 - 12

Concept Attainment is an inductive strategy that helps students to remember information longer and understand the design of concepts more quickly and more deeply. This is crucial when we ask students to think at more complex levels and to discuss their ideas with one another (Cited in *A Study of Thinking* by Jerome Bruner, 1986 by Barrie Bennett and Carol Rolheiser in *Beyond Monet,* 2001).

Purpose

- To bring clarity to concepts.
- To improve communication as concepts are the "building blocks" for clarity.
- To develop an understanding of concepts and to use the Concept Attainment process to improve critical understanding of a text.

Payoff

Students will:

- begin to make generalizations and discriminations that are critical to effective communication.
- be able to understand concepts and to communicate that understanding to others.
- be involved in discussion and critical thinking.
- take responsibility for developing and sharing their ideas.
- reflect on their own developing discussion skills.

Tips and Resources

- Model the process thoroughly to show how the data sets work before having the class engage in the activity.
- Students may work independently or in pairs.
- Negotiate classroom discussion etiquette early in the year or semester. When students understand and participate in framing the rules at the outset, the result in all subject classrooms will be more respectful and productive discussions.
- Provide multiple opportunities for a range of classroom and small-group discussions on a variety of topics.
- Model the rules for class discussion behaviour and the use of inclusive and respectful language at every opportunity in daily instructional practice.
- Seize upon the moments in the classroom when the differences between the kind of informal, colloquial speech appropriate in a casual conversation among adolescent friends, and more formal speech required in a class discussion can be pointed out.

Beyond Monet by Barrie Bennett and Carol Rolheiser, 2001
Bruner, J. *Actual Minds, Possible Worlds.* Cambridge, MA: Harvard University Press, 1986.

Further Support

- The teacher and students need to be aware of the variety of cultural norms which may affect conversation patterns such as physical proximity and eye contact.

Small-group/ Whole-class Discussions: Concept Attainment using Data Sets

ENGLISH Grades 10 - 12

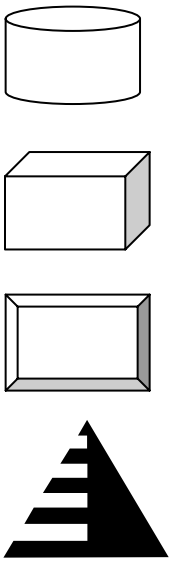
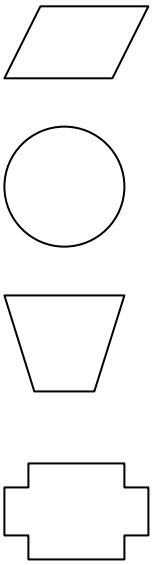
What teachers do	What students do
Before	
• Place students in groups of three to five. • Model the process thoroughly to show how the data sets work before having the class engage in the activity using Teacher Resource, *Introducing Data Sets.* • Explain that this activity will help to develop an understanding of concepts in narrative texts. • Explain that gathering information is the first stage of the scaffolding process for any writing task. • Draw a two-column chart on the board and distribute chart paper to each group. • Give students a focus statement to start – "I would like you to focus on each of the shapes as I place them in either the ''YES" or 'NO" column". • Tell students that the shapes in the "YES" column have something in common. • Tell students not to share their ideas aloud. ▪ Present the data sets to the class by first showing a "YES" example, then a "NO" example, and then by alternating back and forth until the list is completed.	• Form groups. • Listen attentively. • Record their names on the chart paper and replicate the columns. • Copy data sets from board on to chart paper. • Think about the data sets.
During	
• Give students 3 to 5 minutes to discuss quietly and share their ideas. • Tell them that they must listen to each other's ideas. • Everyone must be given a turn to express his/ her ideas. • Students in groups discuss the commonality of the shapes in the columns.	• Take turns expressing ideas regarding the data sets. • Listen to each other's ideas. • Suggest what the shapes in the "YES" column have in common and why the shapes in the "NO" column cannot be placed in the "YES" column. • Arrive at a consensus after 3 to 5 minutes. ▪ Report to the rest of the class by groups.
After	
• Open up the conversation by offering the testers one at a time. • Allow students a minute to decide into which column to put each tester. • Students share the placement of the testers. • Repeat the above process using Teacher Resource, *Using Data Sets With Text.* • Extend students' critical thinking skills by asking them to suggest "category" headings for the information in the "YES" and "NO" columns using Teacher Resource, *Concept Attainment Template 1* and Teacher Resource, *Concept Attainment Template 2.* • Tell students to continue reading the text and complete the Student Resource, *Concept* Attainment *Template 1* and Student Resource, *Concept Attainment Template 2.*	• Discuss and record the placement of each tester. • Explain why the tester was placed in the column. • Participate in the process using Student Resource, *Using Data Sets With Text.* • Study and participate in discussion of Teacher Resource, *Concept Attainment Template 1* and Teacher Resource, *Concept Attainment Template 2.* • Continue to read text and complete the Student Resource, *Concept Attainment Template 1* and Student Resource, *Concept Attainment Template 2.*

Notes

Teacher Resource

Concept Attainment – Introducing Data Sets

ENGLISH Grades 10 - 12

YES	NO
	

TESTERS

(Source: *Beyond Monet* by Bennett, Barrie and Rolheiser, Carol. Toronto, Ontario: Bokation Inc., 2001. p.197.)

You can modify the data sets to use shapes in the room.

Concept Attainment – Using Data Sets With Text

ENGLISH Grades 10 - 12

CONCEPT ATTAINMENT: Acculturation (of Jook-Lian)

Suggested novel: *Jade Peony* by Wayson Choy

Yes	No
• Tong Association Temple • Buddha • River Dragon	• Tarzan • Raggedy Ann • Eaton's Toyland doll house

TESTERS:
- Kingdom Church Kindergarten
- Monkey King
- Rice
- Halloween

CONCEPT ATTAINMENT: Generation Gap (Grandparents versus second/third generation)

Suggested novel: *Jade Peony* by Wayson Choy

Yes	No
• Boiled ginseng roots mixed with butter extracts • Rubbed her back and chest with heated camphor oil • Made wind chimes of bits of string and scraps with a jade peony in the centre for birthday gifts	• Readily goes to a hospital • Bought cough mixture at the drug store • Bought records for birthday gifts

Testers:
- **The tiny red silk envelope**
- **Shopping trips**
- **Woolworth necklaces**
- **Presbyterian Church**
- **Thin bamboo sticks**

Student Resource

Concept Attainment – Using Data Sets With Text

ENGLISH Grades 10 - 12

CONCEPT ATTAINMENT: Acculturation (of Jook-Lian)

Suggested novel: *Jade Peony* by Wayson Choy

Yes	No
•	•

TESTERS:

-

CONCEPT ATTAINMENT: Generation Gap (Grandparents versus second/third generation)

Suggested novel: *Jade Peony* by Wayson Choy

Yes	No
•	•

Testers:

-

Teacher Resource

Concept Attainment: Template 1

ENGLISH Grades 10 - 12

Suggested novel: *Jade Peony* by Wayson Choy

Concept: **Acculturation**.

Page No.	Yes: "Old" culture	Page No.	No: "New" culture
	• Tong Association Temple • Buddha • River Dragon • Monkey King • Rice		• Tarzan • Raggedy Ann • Eaton's Toyland doll house • Kingdom Church Kindergarten

Concept Attainment: Template 1

ENGLISH Grades 10 - 12

Suggested novel: *Jade Peony* by Wayson Choy

Concept: **Acculturation**.

Page No.	Yes: "Old" culture	Page No.	No: "New" culture
	•		•

Teacher Resource

Concept Attainment: Template 2

ENGLISH Grades 10 - 12

Suggested novel: *Jade Peony* by Wayson Choy

Concept: **Generation Gap**

Page No.	Yes: "Old" customs/ norms	Page No.	No: "New" customs/ norms
	• Unwilling to go to a hospital • Boiled ginseng roots mixed with butter extracts • Rubbed her back and chest with heated camphor oil • Made wind chimes of bits of string and scraps with a jade peony in the centre for birthday gifts • **The tiny red silk envelope** • **Thin bamboo sticks**		• Readily goes to a hospital • Bought cough mixture at the drug store • Bought records for birthday gifts • **Shopping trips** • **Woolworth necklaces** • **Presbyterian Church**

Concept Attainment: Template 2

ENGLISH Grades 10 - 12

Suggested novel: *Jade Peony* by Wayson Choy

Concept: **Generation Gap**

Page No.	Yes: "Old" customs/ norms	Page No.	No: "New" customs/ norms
	•		•

Small-group Discussions: Using Venn Diagrams

ENGLISH Grades 10-12

Venn diagrams and other advance organizers are effective tools for individual students to organize their thinking. In small groups, the advance organizers are powerful ways to help focus discussion and guide the collaborative thinking of a group.

Purpose

- Give all students an opportunity to share ideas and learn from each other in a cooperative small-group discussion.
- Provide a framework for organizing ideas and drawing conclusions.

Payoff

Students will:

- develop critical thinking skills.
- collaborate with others and extend their learning while accomplishing a task.

Tips and Resources

- This strategy can be used with a wide variety of questions and prompts, particularly when students make comparisons between similar concepts and ideas. For example, it could be used to compare the characters from three different literary works or in the same work, the ideas expressed in various articles on the same topic, or the characteristics of a variety of genres.
- Since the Venn diagram is designed to record comparisons of two or more concepts or ideas, each student in the group may be responsible for one of those concepts or ideas.
- Teachers may determine the size of the groupings based on the number of comparisons being made. For example, if a comparison of three concepts is being made, the teacher would form groups of three. However, the teacher could also ask students to work in pairs for each concept, thereby making a group of six.
- Using a Venn diagram in small-group discussion works well to consolidate learning at the end of a task; however, it could also be used at various points during the task where students would revisit and make changes to the Venn diagram as their thinking is extended and new learning has occurred.
- The activity could be adapted to whole-class discussion. In this version, the teacher could record the ideas shared by students in a whole-class discussion.

Bennett, Barrie and Carol Rolheiser. *Beyond Monet: The Artful Science of Instructional Integration*. Toronto, ON: VISUTronX, 2001 (pp. 96-96-99).

Further Support

- Give careful consideration to the composition of the small groups, and vary the membership according to students' styles of learning and interaction, subject-matter proficiency, and other characteristics.
- Use this strategy as part of a Jigsaw. For more information on setting up Jigsaw groups, see *Think Literacy: Cross-curricular Approaches, Grades 7-12*.
- It may be beneficial in some cases for students to individually use the Venn diagram to brainstorm ideas prior to coming to the group to complete a group Venn diagram.

Small-group Discussions: Using Venn Diagrams

ENGLISH Grades 10-12

What teachers do	What students do
Before	
• Model how the Venn diagram works, in particular that similarities between concepts or ideas are represented in the parts of the Venn diagram which overlap (e.g., the area where three circles overlap is the place to record the similarities shared by all the concepts whereas the areas that do not overlap are the places to record the differences.	• Listen and observe teacher modeling.
• Divide students into groups of 3.	
• Decide the concepts or ideas students will compare in their groups (e.g., compare 3 characters from 3 different literary works.	• Form groups.
• Assign each student in the group one character who will be the *expert* on that character. Ask the students to prepare information on the character.	• Prepare information to be brought to the group (e.g., information on a character from a literary work)
• Distribute chart paper to each group.	
• Ask the students to create a three circle Venn diagram on the chart paper.	• Draw Venn diagram on chart paper.
During	
• Ask each student in the group to think about the character who was assigned.	• Reflect on the concept or idea.
• Ask each student in the group to share orally a brief summary about the character.	• Take turns sharing information on their characters.
• Invite students to discuss the three characters and begin to think about the similarities and differences between the three.	• Discuss the three characters.
• Direct students to consider what the three characters all have in common. Ask the students to record these characteristics in the area where the three Venn circles overlap.	• Focus on the characteristics shared in common by all three characters. Discuss these ideas. Record these characteristics in the centre where all the Venn circles overlap.
• Ask students to consider the characteristics which are shared by two of the characters (but not by the third). Invite students to record these characteristics in the areas where the two corresponding Venn circles overlap.	• Discuss the characteristics shared by two of the characters. Record these in the appropriate area.
• Direct students to consider the characteristics which are different. Ask students to record these characteristics in the corresponding areas on the Venn diagram which do not overlap.	• Discuss differences and record these in the corresponding areas which do not overlap.
After	
• Ask each group to give an oral summary of their findings to the other groups in the class.	• Share findings.

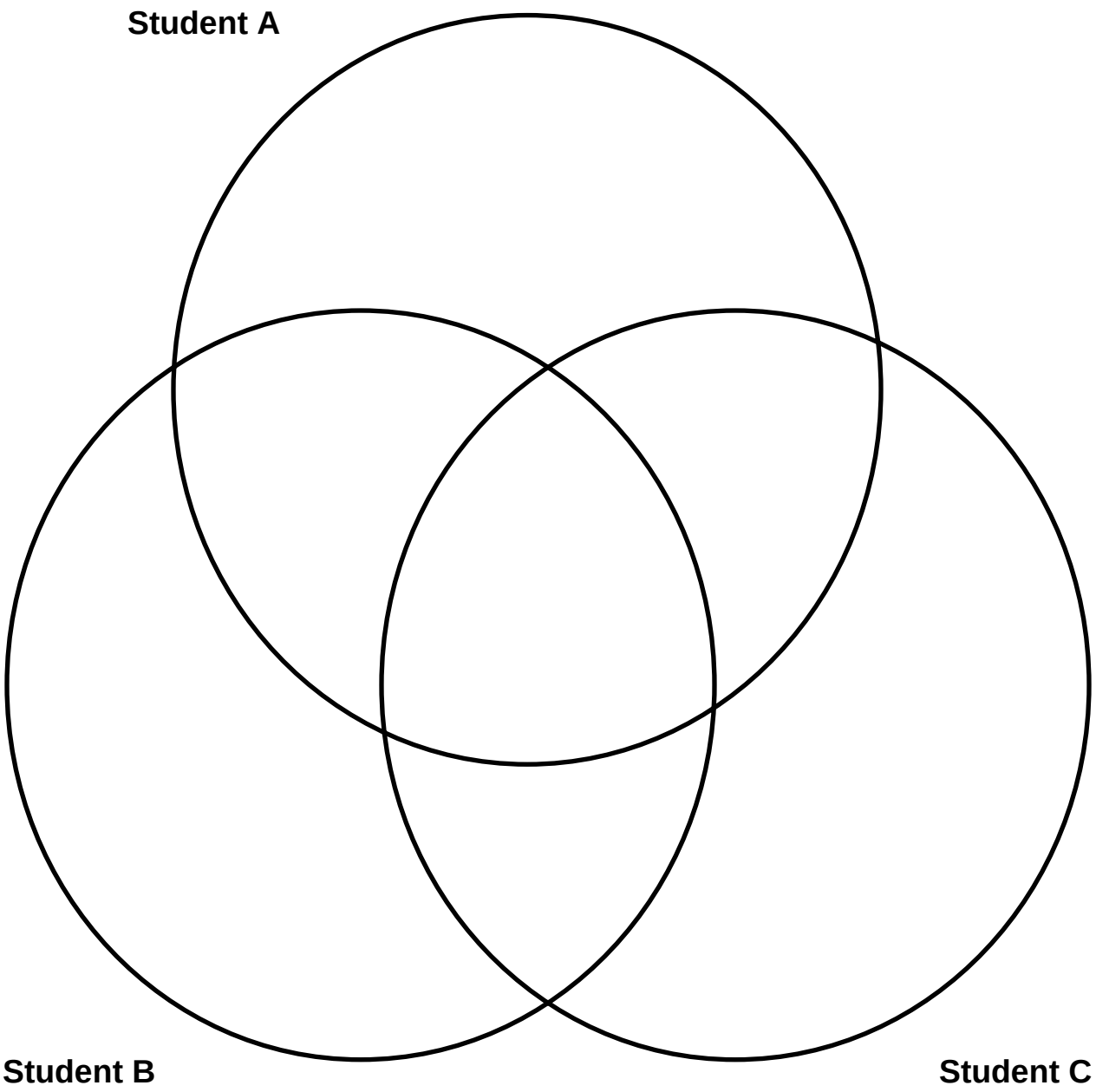
Notes

Student/Teacher Resource

Small-group Discussions: Using Venn Diagrams

ENGLISH Grades 10-12

Venn Diagram



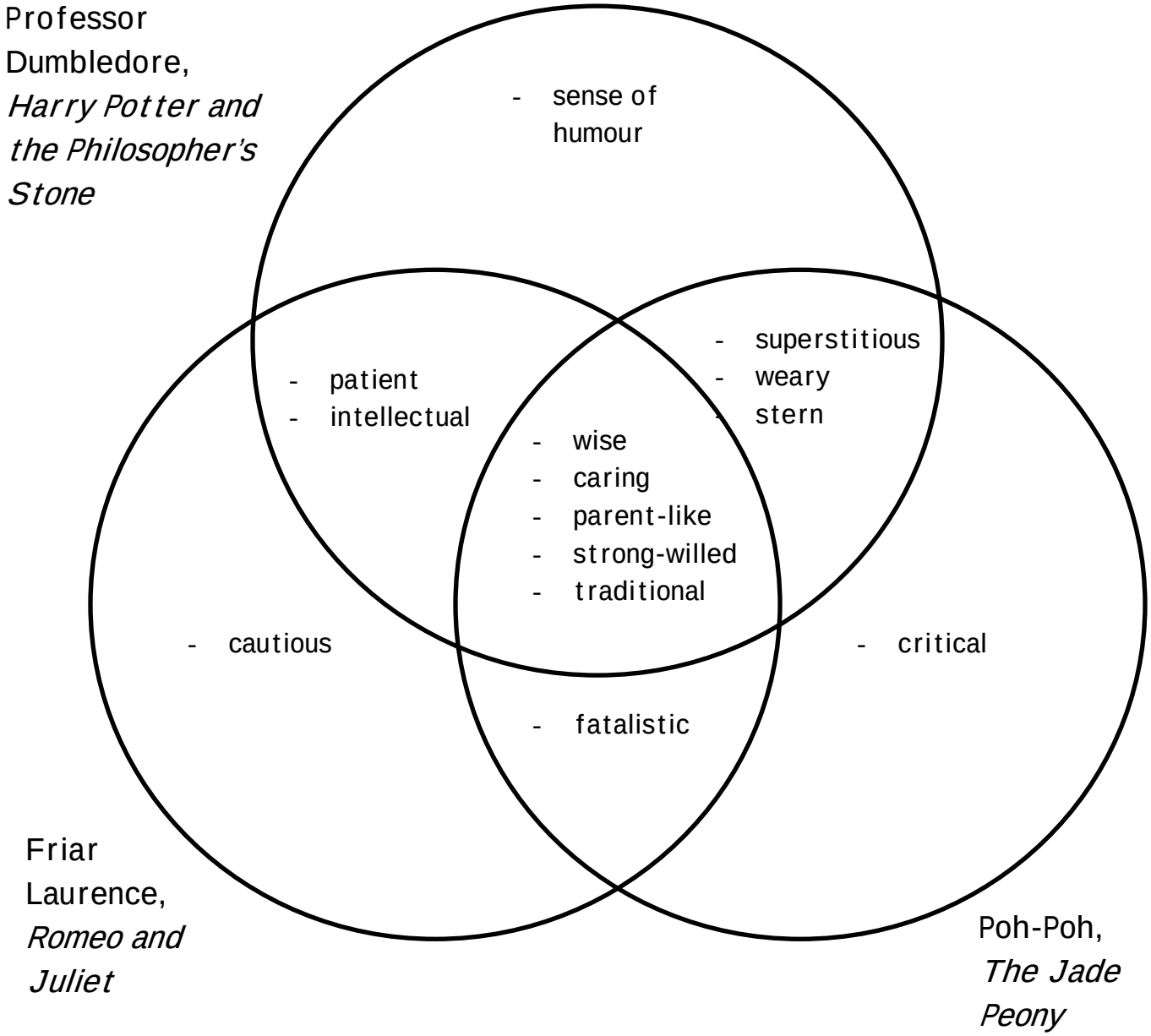
Teacher Resource

Small-group Discussions: Using Venn Diagrams

ENGLISH Grades 10-12

Venn Diagram

Sample Comparison of Three Characters



Small-group/ Whole-class Discussions: Fact or Fiction

ENGLISH Grades 10 - 12

In this strategy, students work together to make predictions about text, learn alternative vocabulary to describe those predictions, and then verify and correct predictions as required. All students are involved in an informal, small-group and whole-class discussion. "Fact or Fiction" is a flexible tool that allows students to talk in a comfortable setting to test and confirm hypotheses based on textual evidence.

Purpose

- Share and consolidate learning when reading new material.
- To lay the groundwork for respectful and purposeful whole-class and small-group discussions.
- To create an environment in which students feel their contributions are valued.

Payoff

Students will:

- understand a text more deeply.
- share learning with peers.
- sharpen skills in small-group discussion, especially in listening and persuading.
- learn to focus on the "big ideas."
- practise how to summarize ideas.
- feel their contributions are valued.
- understand the expectations for appropriate behaviour which are clearly set out.
- participate in class and small-group discussions.

Tips and Resources

- Use this strategy of making predictions at the end of a chapter, act, scene, or series of readings to help students summarize the key facts and ideas of the unit by labelling the information "fact or fiction".
- Vary the composition of student groups so that students learn to work with different people.
- Negotiate classroom discussion etiquette early in the year or semester. When students understand and participate in framing the rules at the outset, the result in all subject classrooms will be more respectful and productive discussions.
- Provide multiple opportunities for a range of classroom and small-group discussions on a variety of topics.
- Model the rules for class discussion behaviour and the use of inclusive and respectful language at every opportunity in your daily instructional practice.
- Seize upon the moments in the classroom when you can point out the differences between the kind of informal, colloquial speech appropriate in a casual conversation among adolescent friends, and more formal speech required in a class discussion.

Reaching Higher: Making Connections across the Curriculum, pp. 19-21.

Further Support

- The teacher and students need to be aware of the variety of cultural norms which may affect conversation patterns, such as physical proximity and eye contact.
- For ESL/ELD learners, pair students of the same first language so that they can help each other in their native language.
- Post a chart of expressions related to the language of polite negotiation and persuasion so that students can refer to it. For ideas, see Student/Teacher Resource, *Speaking Out* in Discussion **Etiquette (***Think Literacy: Cross-Curricular Approaches Grades 7 -12,* 2004).

Small-group/ Whole-class Discussions: Fact or Fiction

ENGLISH Grades 10 - 12

What teachers do	What students do
Before	
• Explain how "Fact or Fiction" is played – similar to True or False, but students essentially make predictions based on information they have to a certain point in the text. Other students label the prediction fact or fiction, and then all students check by reading ahead and then verifying or correcting their predictions.	• Listen attentively to as the game and process are explained.
• Model the process thoroughly using a play such as *Leaving Home* by David French.	• Replicate Teacher Resource, *Fact or Fiction – Template 1* on chart paper.
• Put students into groups of four. Give each group a sheet of chart paper.	
• Replicate Teacher Resource, *Fact or Fiction – Template 1* on the board.	• Read assigned parts.
• Ask groups to replicate Teacher Resource, *Fact or Fiction – Template 1* on their chart paper.	
• Explain to students that the play was divided into "reading sections" for the purpose of this group activity.	
• Assign parts and read the first section of the play.	
During	
• Ask students to work in their groups identifying the key events and dialogue that reveal the characters of Ben and Bill.	• On chart paper record responses found on *Fact or Fiction – Template 1*.
• Ask students to suggest traits of the characters based on the events and dialogue listed. Record their responses on the chart paper.	• Check the thesaurus and dictionary for other words meaning the same as the ones suggested.
• Give each group a dictionary and a thesaurus and ask students to check the thesaurus and dictionary for alternative words to those suggested as traits.	• Decide if they want to change a word or words on their group chart OR decide if they want to add a word to their group chart.
• When groups decide whether alternate words are preferred, they can replace them by crossing out the original words and adding the more precise word.	• Make changes on the chart paper if necessary.
• Ask each group to choose a reporter and share their decisions with the rest of the class.	• Put a line through the word and the new word written beside or below OR add another word.
• Ask students to put the dictionary and thesaurus aside while they read the next section of the play as a class.	• Give a reason for the change or the addition to the rest of the class.
• Repeat the fact or fiction process for each of the remaining sections as above, asking students to revise their words describing the characters as they confirm with further words and actions from the play.	• Repeat the same process as above and confirm or correct descriptions of characters using their words and actions to verify.
After	
• Show students how to consolidate the information from the chart paper using Teacher Resource, *Fact or Fiction Template 2* for a writing task.	• Complete Student Resource, *Fact or Fiction Template 2.*
• Tell students to look for repetition in terms of the traits listed in the sections.	• Select two traits from the chart paper, looking for traits that are repeated in the sections.
• Tell students to select two traits, specifically the trait that is repeated and give three of the best examples of actions or dialogue to support the trait.	• Complete Student Resource, *Fact or Fiction Template 3.*
• Extend students' critical thinking skills by showing them how to consolidate the information on the chart paper in terms of identifying the author's "message", using Teacher Resource, *Fact or Fiction, Template 3.*	• Write a character sketch comparing Ben and Bill using Students Resource, *Fact or Fiction Template 2,* Or an essay on themes in the play using Student Resource, *Fact or Fiction, Template 3.*
• Have students write either a character sketch comparing Ben and Bill using Students Resource, *Fact or Fiction Template 2, or* an essay on themes in the play using Student Resource, *Fact or Fiction, Template 3.*	

Notes

Teacher Resource

Small-group/ Whole-class Discussions: Fact or Fiction – Template 1

ENGLISH Grades 10 - 12

Title of Selection: *Leaving Home* by David French, Stoddart Publishing Co. Ltd., Canada, 1985

Act 1	TRAIT	BEN	Act 1	TRAIT	BILL
To page 13	~~**Angry**~~ **Defensive**	• Gets along with Mother. • Does not get along with father. His mother tells him, "He t'inks you're ashamed of him". • Offers to polish dad's shoes. • Gets angry when mom asks him why he did not invite his dad to his graduation. • Drinks and smokes.	**To page 13**	~~**Carefree**~~ **Irresponsible** **immature**	• Throws away his school books/ binder. • Getting ready to go to his wedding rehearsal. • Got Kathy pregnant. • Likes loud music. • Feels he gets the "dirty jobs" when his father is "mad at Ben".
pp. 14 – 30	**sensitive**		**pp. 14 – 30**	**immature**	
pp. 31 - 59	**Impatient** **sensitive**		**pp. 31 - 59**	**immature**	
pp. 60 – end	**Logical** **defiant**		**pp. 60 – end**	**Fickle** **Immature** **irresponsible**	
Act 2			**Act 2**		
pp. 74 – 86			**pp. 74 – 86**		
pp. 86 – end			**pp. 86 – end**		

Small-group/ Whole-class Discussions: Fact or Fiction – Template 1

ENGLISH Grades 10 - 12

Title of Selection: *Leaving Home* by David French

Act 1	TRAIT	BEN	Act 1	TRAIT	BILL
To page 13			**To page 13**		
pp. 14 – 30			**pp. 14 – 30**		
pp. 31 - 59			**pp. 31 - 59**		
pp. 60 – end			**pp. 60 – end**		
Act 2			**Act 2**		
pp. 74 – 86			**pp. 74 – 86**		
pp. 86 – end			**pp. 86 – end**		

Small-group/ Whole-class Discussions: Fact or Fiction – Template 2

ENGLISH Grades 10 - 12

Title of Selection: *Leaving Home* by David French

TRAIT	BEN - Examples	TRAIT	BILL - Examples
1. sensitive	a. b. c.	1. immature	a. b. c.
2.	a. b. c.	2.	a. b. c.

Small-group/ Whole-class Discussions: Fact or Fiction – Template 2

ENGLISH Grades 10 - 12

Title of Selection: *Leaving Home* by David French

TRAIT	BEN	TRAIT	BILL
1.	a. b. c.	1.	a. b. c.
2.	a. b. c.	2.	a. b. c.

Teacher Resource

Small-group/ Whole-class Discussions: Fact or Fiction – Template 3

ENGLISH Grades 10 - 12

Title of Selection: *Leaving Home* by David French

THEMES (Messages)	EXAMPLES
1. Parent/child relationship	1. 2. 3.
2. Teenage pregnancy	1. 2. 3.

Student Resource

Small-group/ Whole-class Discussions: Fact or Fiction – Template 3

ENGLISH Grades 10 - 12

Title of Selection: *Leaving Home* by David French

THEMES (Messages)	EXAMPLES
1.	1. 2. 3.
2.	1. 2. 3.

Small-group Discussion: Place Mat for Short Story

ENGLISH Grades 10 - 12

In this easy-to-use strategy, students are divided into small groups of four, gathered around a sheet of paper divided into four sections with a circle in the centre. Each section has a different task. First, students individually think about their specific task and write down their ideas on that section of the paper. After two to three minutes, they rotate the sheet clockwise. This process is repeated three times so that each student has the opportunity to read each of the four tasks. As the paper is rotated clockwise, students may add more information, BUT cannot delete anything even if they disagree with what was written by the other members of the group.

Purpose

- Give all students an opportunity to share ideas and learn from each other in a cooperative small-group discussion.
- Prepare students for writing their own stories.

Payoff

Students will:

- have an opportunity to reflect and participate.
- have fun interacting with others and extending their learning while accomplishing the task.
- deconstruct a short story and become familiar with the scaffolding process for writing their own stories.

Tips and Resources

- The strategy can be used with a wide variety of questions and prompts.
- Use the place mat strategy for a wide range of learning goals, for example:
  - to encourage students to share ideas and come to a consensus on a topic.
  - to activate the sharing of background knowledge among students.
  - to help students share problem-solving techniques.
  - to take group notes during an oral presentation.
- Groups of 2 to 4 are ideal for place mat, but it can also work with up to 7 students in a group.
- You may choose several questions or issues for simultaneous consideration in a place mat strategy. To start, each group receives a different question or issue to work on. Once they have completed their discussion, the groups rotate through the various questions or issues until all have been explored.
- Place mat also works well as an icebreaker when students are just getting to know each other.
- For another sample place mat, see Teacher Resource, *Place Mat Template and Example.* *Beyond Monet,* pp. 172-173.

Further Support

- Give careful consideration to the composition of the small groups, and vary the membership according to the students' styles of learning and interaction, subject-matter proficiency, and other characteristics.
- Some students may benefit from being able to "pass" during group sharing.

Small-group Discussion: Place Mat for Short Story

ENGLISH Grades 10 - 12

What teachers do	What students do
Before • Model the process thoroughly using Teacher Resource, *Place Mat – Template 1.* • Divide students into groups of 4. • Distribute chart paper to each group. • Divide the chart paper into four sections equal to the number of students in the group, leaving a circle with the question or task in each section using Teacher Resource, *Place Mat – Template 1.* • Have students replicate the template on their chart paper. • Explain the rotation process which will occur approximately every two minutes. • Explain that each group will be given approximately five minutes, once the rotation is completed, to discuss and agree on the "Message" based solely on the information in the sections of the place mat. • Read the story using Student/ Teacher Resource, *Short Story, Using Place Mat.*	• Listen attentively. • Form groups of four joining desks to form a "table". • Place chart paper in the centre of each "table". • Replicate the template on chart paper using Student Resource, *Place Mat – Template 1.* • Listen as teacher reads short story using Student/ Teacher Resource, *Short Story, Using Place Mat.*
During • Direct each group member to think about, then silently write information related to the focus in their section on the place mat. • Remind students that they cannot delete information, only add new information. • Execute the rotation process three times giving each student the opportunity to add information to the other sections. • Ask students to take turns within their group of four explaining what they wrote in each section of the place mat. • Have students engage in discussion with all group members to arrive at common elements or ideas. • Record common ideas in the centre of the placemat regarding the message. • Remind students to use oral skills, such as active listening, requesting clarification, and coming to consensus.	• Record information pertinent to the section in front of them. • Write silently, respecting the space and silence of all members of the group. • Add but do not delete information during each rotation. • Add information each time the place mat is rotated. • Discuss each focus as a group. • Take turns sharing ideas. • Engage in discussion with all group members. • Record author's "message (s)" agreed upon as a group in the circle. • Use oral skills.
After • Have groups present their place mats to the class. • Post them on the walls around the classroom. • Have students apply the same process to another short story to reinforce understanding to help in the writing of their own stories story using Student Resource, *Place Mat – Template 2.* • Have students write their own stories using Teacher Resource, *Place Mat-Template 3* as a reminder of key elements to remember when writing a good short story. • Have students complete Student Resource, *Place Mat-Template 4* after writing their stories to help in the revision and editing process.	• Listen attentively. • Post charts on wall in classroom. • Apply the same process to another short story using Student Resource, *Place Mat – Template 2.* • Copy information using Student Resource, *Place Mat Template 3* to assist in the writing of their own stories. • Complete Student Resource, *Template 4* for their own stories. This will help in the revision and editing process.

Notes

Student/ Teacher Resource

Short Story - Using Place Mat

ENGLISH Grades 10 - 12

CHOICES

By Nicole Maharaj

I collapsed on the floor crying. My tears came out steadily burning my cheeks. I stood up and took a deep breath. I swallowed my tears and I opened my closet and grabbed my jacket. I looked back at the phone where I had heard the terrible news. I turned around quickly and I left.

***

The street was eerie and quiet as if it too had heard the terrible news. I went into the taxi, and I barely heard the cab driver as he drove. He stopped across from that desolate place. I walked passed tombstones and moss covered graves. I stopped in the middle of the dead. Tombstones in a circle around me. I looked at the slab of stone in front of me. It showed no sign that it had aged for it was new, and the earth was still turned over. I looked at the new grave, the tears coming back with full ferocity. Two single tears rolled down and dropped onto the new tombstone. The tombstone was grey and the ground stank of death. I sank down and read the terrible words on the slab.

Rahul

1981 - 1997

"Rahul", I whispered.

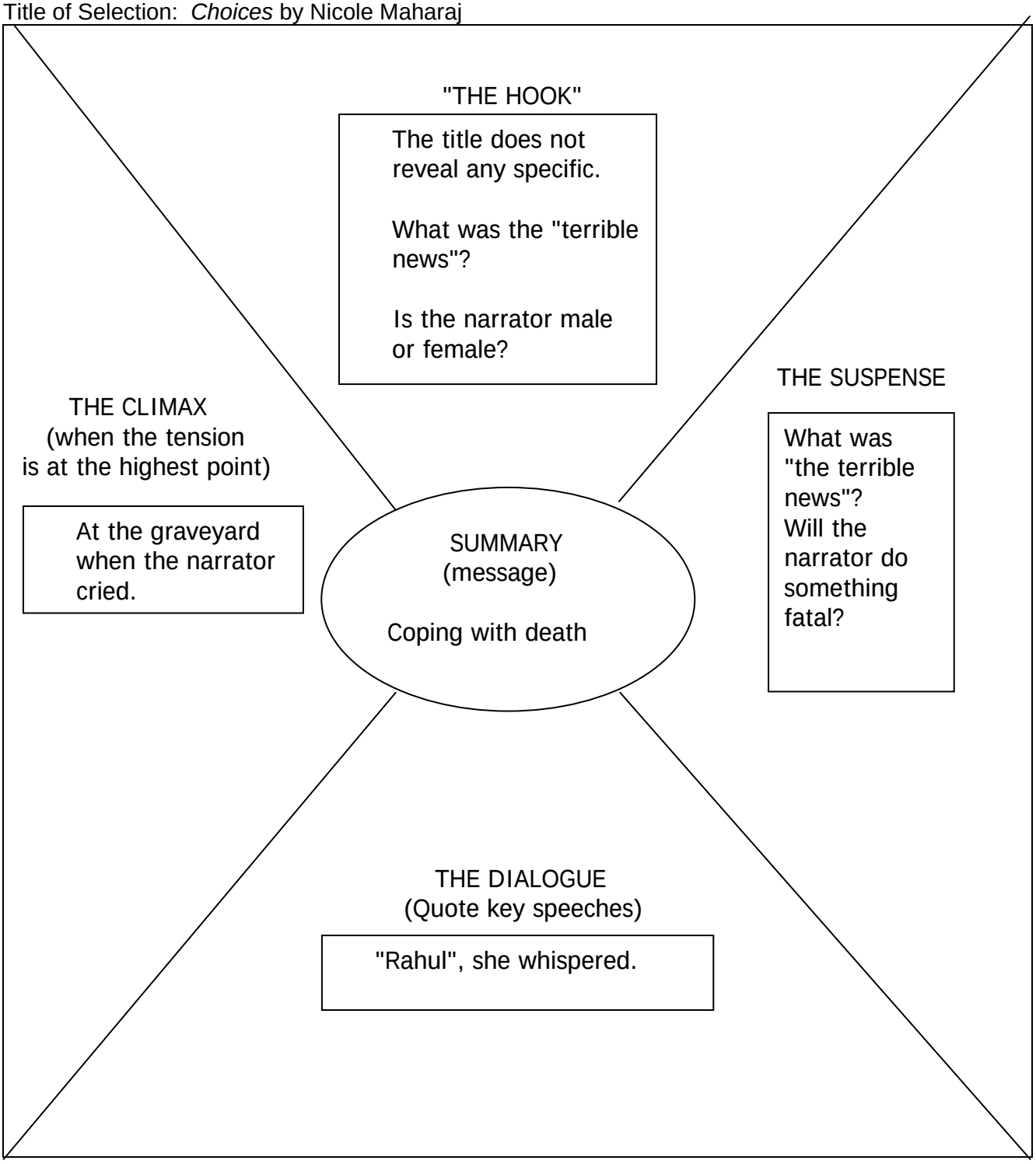
(Permission for use of short story from a student at Fletcher's Meadow Secondary School in Brampton, Ontario.)

Teacher Resource

Place Mat - Template 1

ENGLISH Grades 10 - 12

Title of Selection: *Choices* by Nicole Maharaj

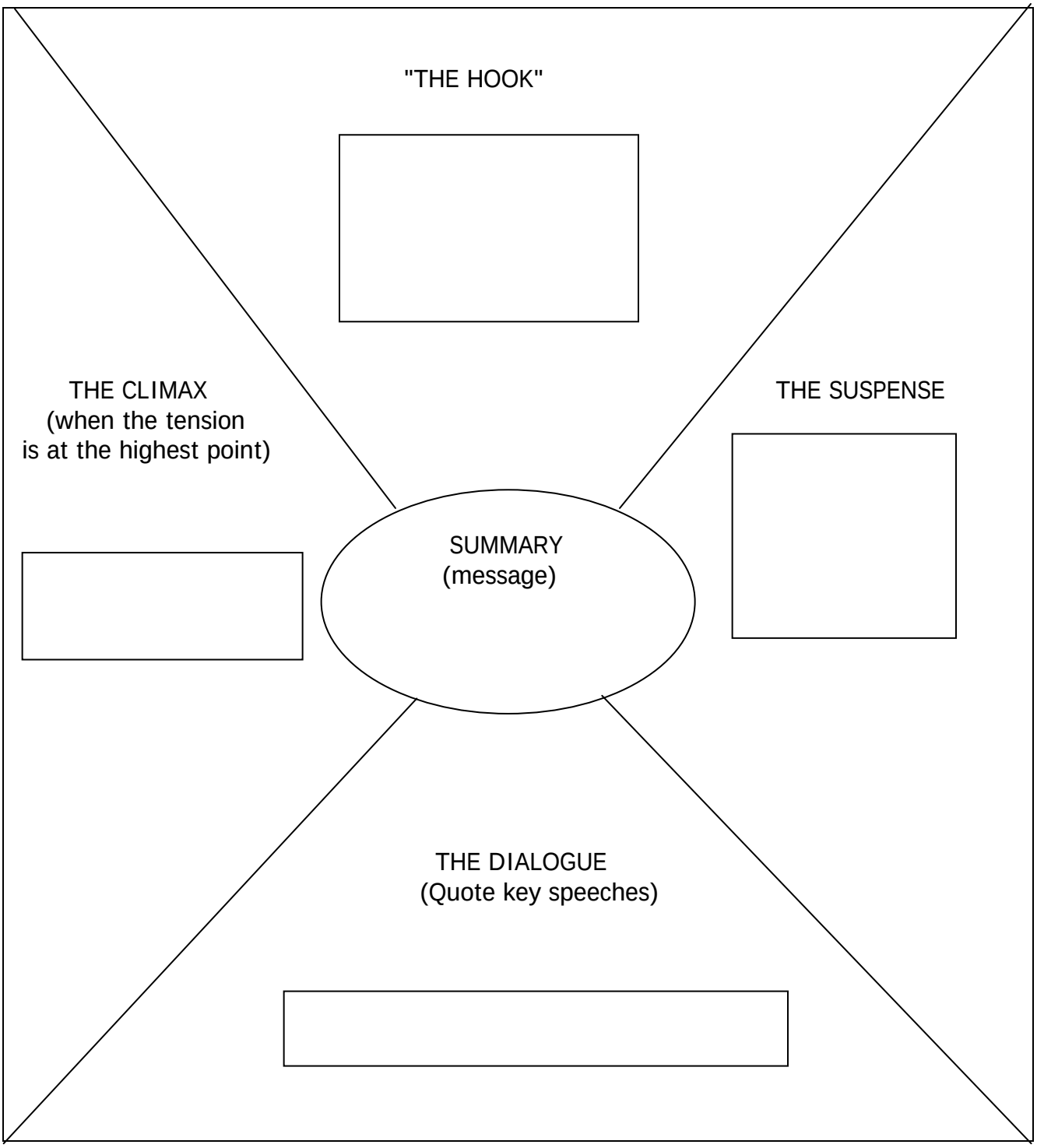


Student Resource

Place Mat - Template 1

ENGLISH Grades 10 - 12

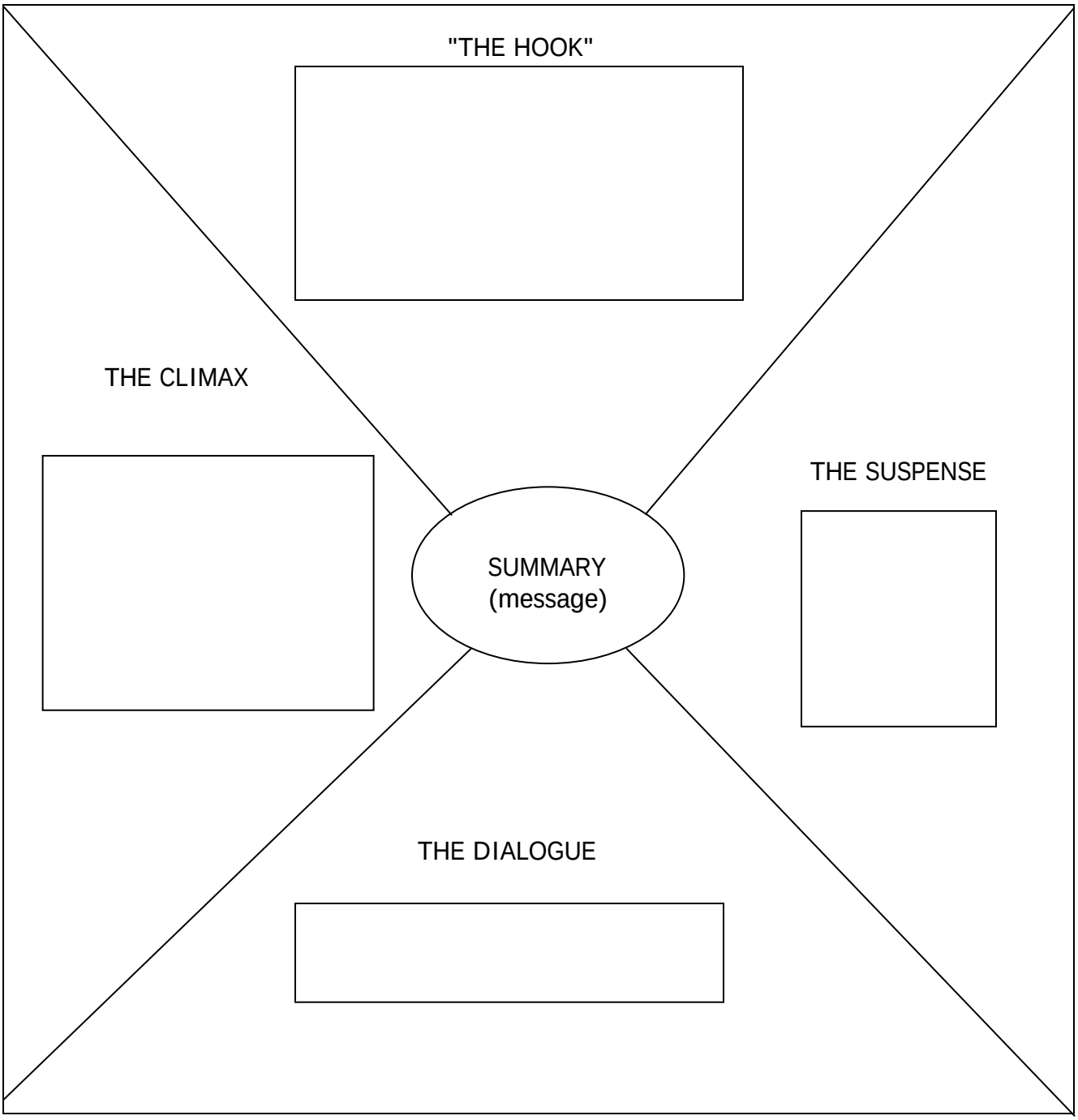
Title of Selection: *Choices* by Nicole Maharaj



Place Mat - Template 2

ENGLISH Grades 10 - 12

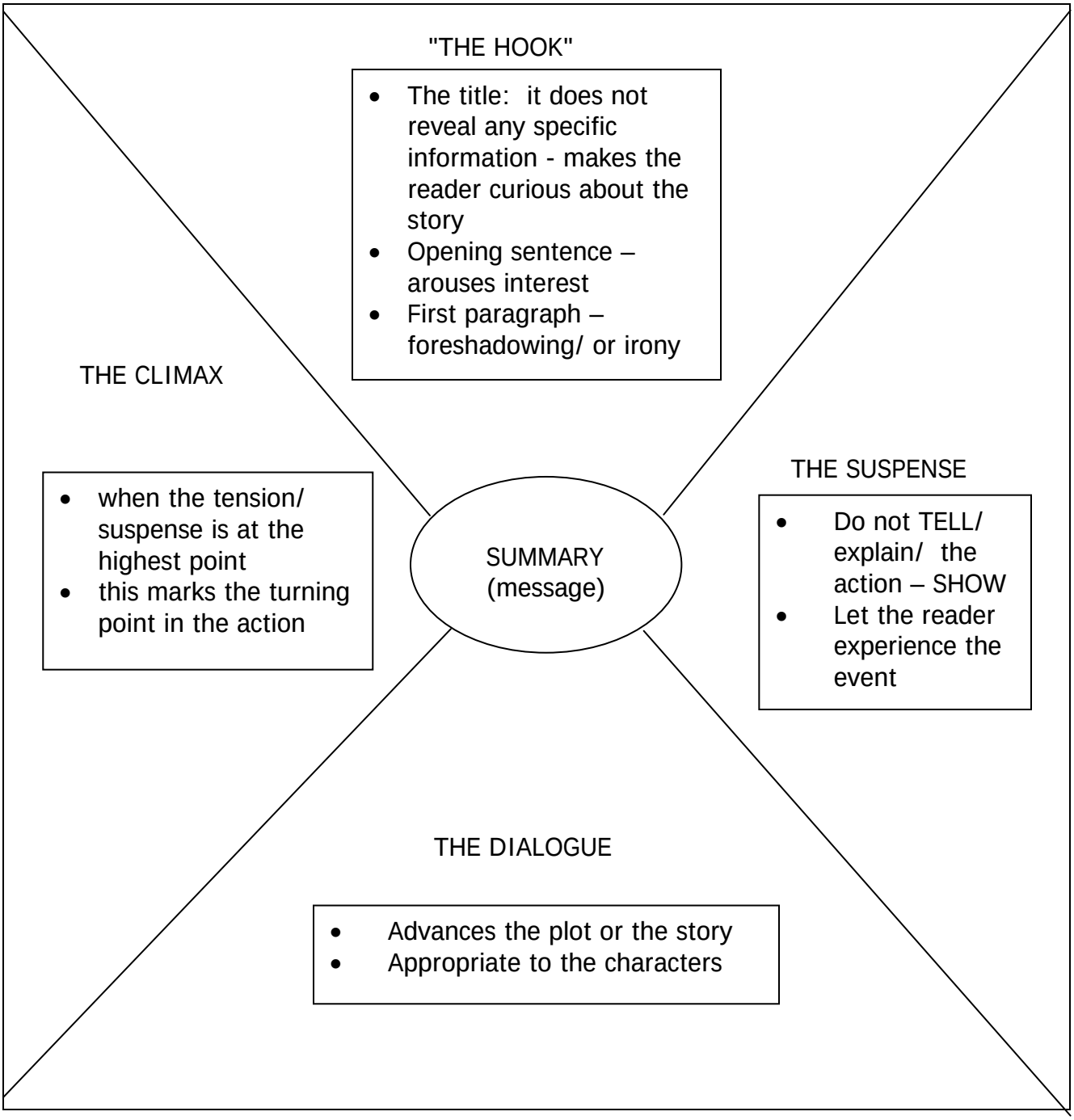
Title of Selection:



Place Mat - Template 3

ENGLISH Grades 10 - 12

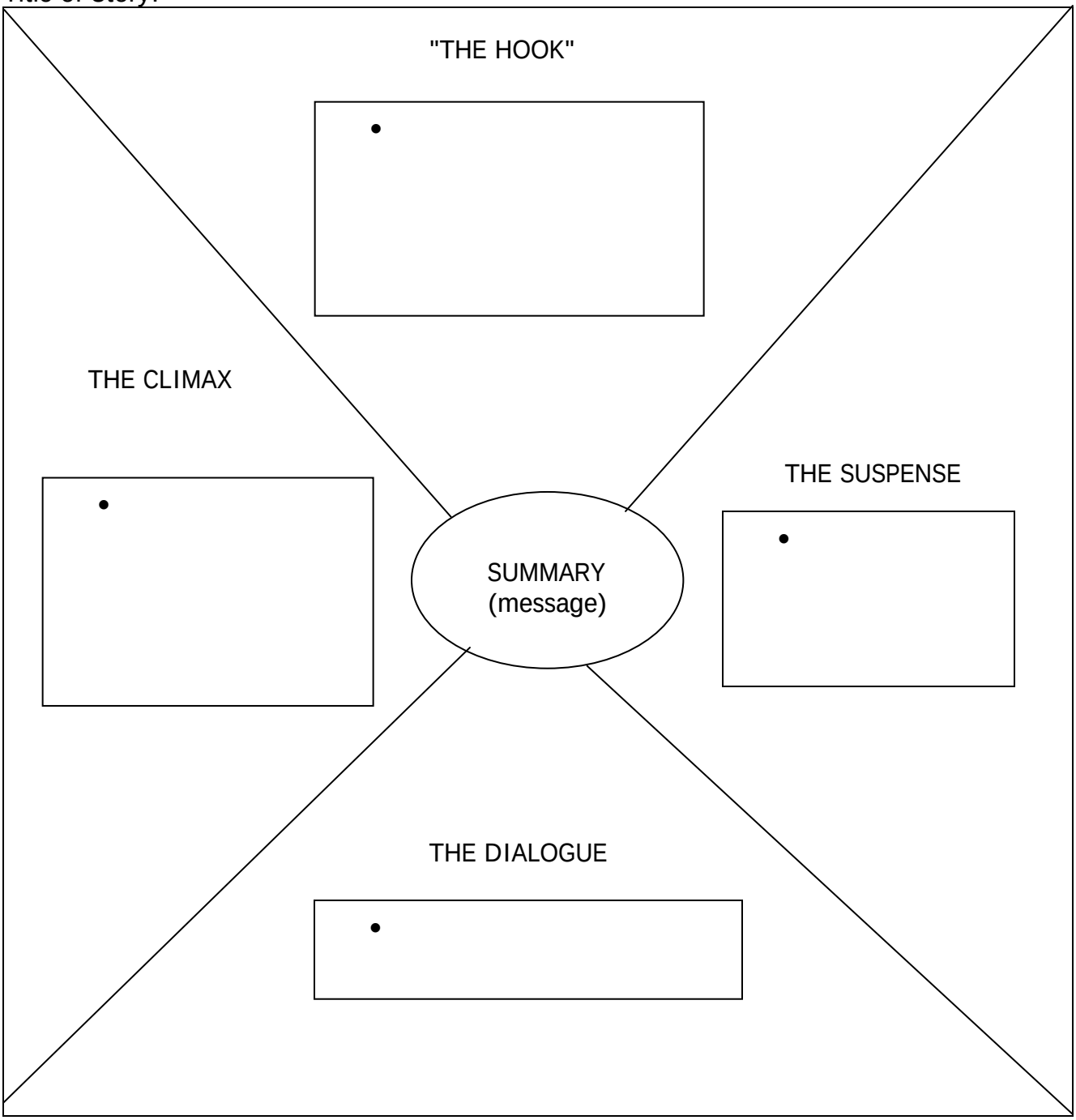
Title of Story:



Place Mat - Template 3

ENGLISH Grades 10 - 12

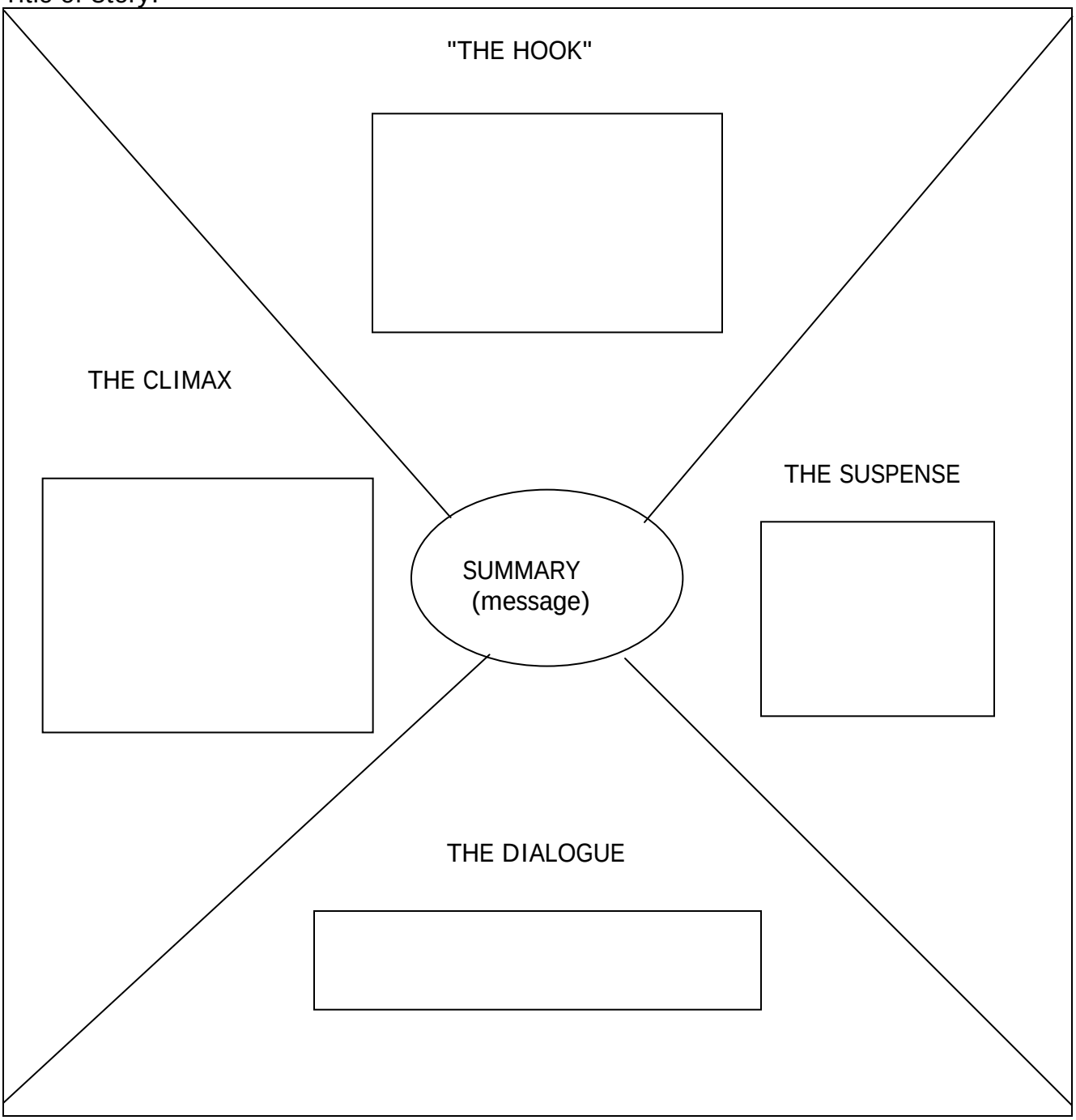
Title of Story:



Place Mat - Template 4

ENGLISH Grades 10 - 12

Title of Story:



Whole/Small-group Discussions: PMI

ENGLISH Grades 10-12

Students benefit from exploring topics and issues through interactive talk to develop understanding of a topic. PMI (Plus, Minus, Interesting) provides a framework for students to focus and guide their talk when analyzing an issue or topic.

Purpose

- Use whole class or small-group talk to explore an issue or topic.

Payoff

Students will:

- focus and organize their ideas related to a topic or issue.
- share ideas.
- deepen understanding of a topic through exploring the ideas and issues related to the topic as a class or in small groups.

Tips and Resources

- This strategy can be used as a way to introduce a particular topic, or as a way for students to consolidate their thinking after reading.
- PMI works for topics which can be stated as opinions.
- The PMI framework can be used as a scaffold for a piece of writing, research or a debate
- This strategy could be revisited once students have done more reading on the topic. In this way, the teacher can show students how their ideas have developed. This could be done individually or in groups.
- Use other graphic organizers, such as a Venn diagram, to reorganize and/or prioritize the points listed under in the PMI chart.
- For more information, see
  - Student/Teacher Resource, *PMI*
  - Teacher Resource, *Sample PMI and Retell*
  - Student/Teacher Resource, *PMI Place Mat*

Bennett, Barrie and Carol Rolheiser. *Beyond Monet: The Artful Science of Instructional Integration*. Toronto, ON: VISUTronX, 2001 (pp. 96-96-99).

Further Support

- Some students may find the PMI a useful tool for making notes or exploring an issue or topic prior to researching and/or writing.
- Use a Place Mat version of PMI for small groups. See Student/Teacher Resource, *PMI Place Mat*. On the place mat, students individually jot down their notes in each section, and then record group consensus in the middle of the place mat.

Whole/Small-group Discussion: PMI

ENGLISH Grades 10-12

What teachers do	What students do
Before • Provide students with the Student/Teacher Resource, *PMI*. • Model, using a think aloud, how the PMI chart works by providing details which support the topic statement (Plus), refute the topic statement (Minus), or neither support nor refute, but are (Interesting) details which are connected to the topic.	• Listen and observe teacher modeling.
During • Introduce another topic statement to the students. • Pose the topic in a statement which invites students to support or refute the statement. • Draw the PMI chart on the board or chart paper. • Invite students to give points which support the statement. Record these under the P(lus) column. • Invite students to give points which do not support the statement. Record these under the M(inus) column. • Invite students to give points which neither support nor refute the statement, but are interesting points connected to the statement. Record these under the I(nteresting) column.	• Think about the statement given by the teacher. • Volunteer responses for each of the P, M, and I prompts. • Record responses in individual organizers.
After • Ask students to review the points under each column. • Ask students, in pairs, to do a retell using what each thinks are the strongest of the details listed under each column. Instruct students to use transition words; for example, 'however' at the end of the P(lus) column (as a way to connect the points which do not support the statement) and 'yet' at the end of the M(inus) column (as a way to connect the points which are simply interesting). • Consider asking students to complete a piece of writing or debate based on the PMI which takes one side or both sides of the issue, or use the information to focus their research on the topic	• Review the completed PMI. • Complete retell in pairs. • Complete a piece of writing or debate using PMI as a tool to organize ideas

Notes

Whole/Small-group Discussion: PMI

ENGLISH Grades 10-12

PMI

Plus, Minus, Interesting

Topic Statement : _____

P	M	I

Whole/Small-group Discussion: PMI

ENGLISH Grades 10-12

Sample PMI and Retell

Topic Statement: People who don't vote in federal elections should lose their driver's licenses.

P	M	I
o more people would be persuaded to vote o more people may be involved/aware of the democratic process	o people would vote because there is a consequence for not voting, not necessarily because they should o it would be costly to track those who don't vote o an individual's right to mobility may be jeopardized o some individuals may be further disadvantaged without the ability to drive	o some people don't drive, so this type of consequence would be meaningless o driver's licenses are already taken away for other reasons (e.g., impaired driving) o some people see not voting as a political statement o some people will be new to the experience of voting in a political election

Example Retell:

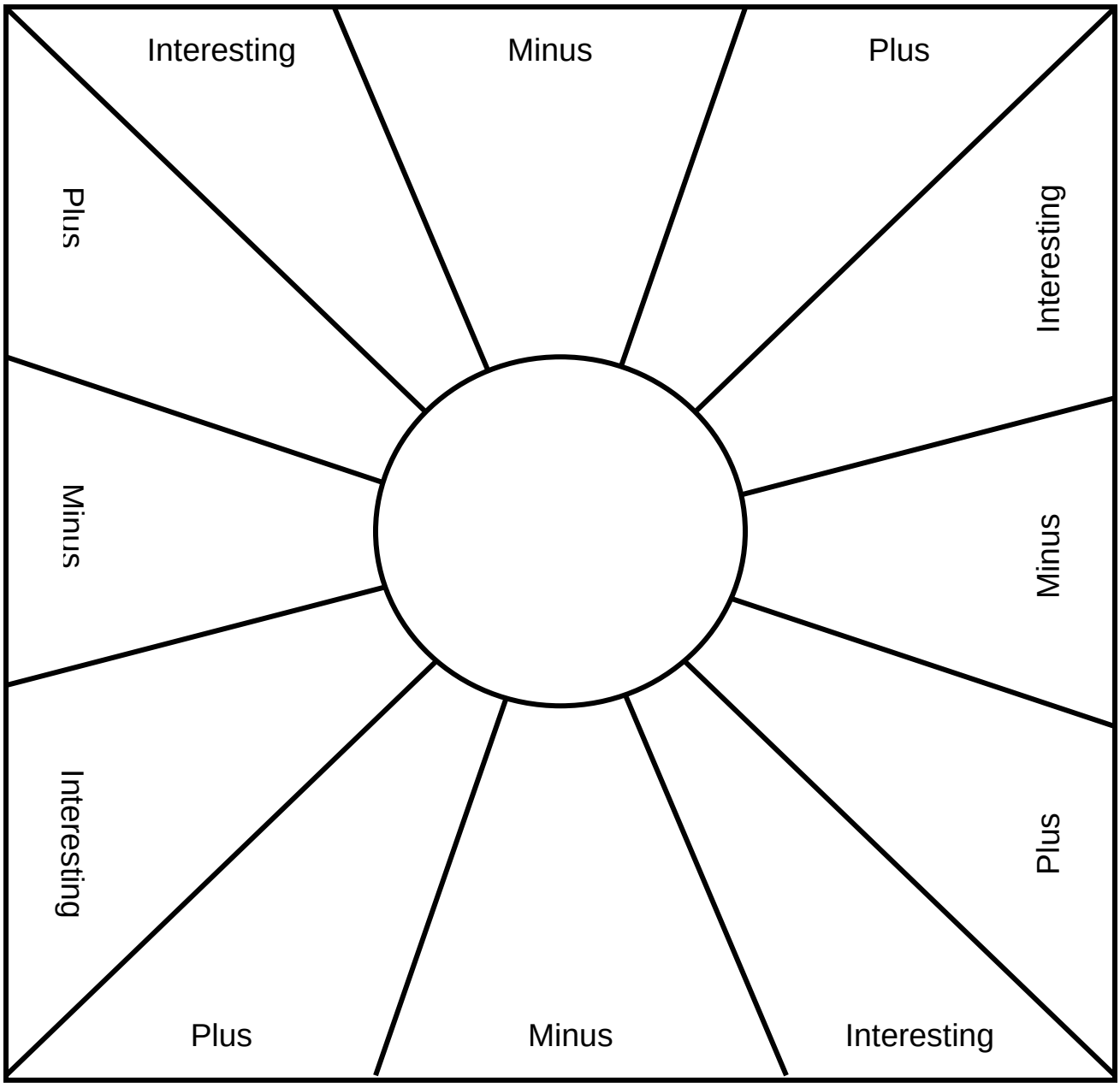
If our society took the position that people who don't vote should lose their driver's licenses, more people would be encouraged to vote. ***However****, some people may vote only because there is a negative personal consequence, not because it is a good thing to do.* ***Yet****, some people refuse to vote because they see this as a kind of political statement.* ***Therefore****, these people would be penalized for making a statement in this way.*

Student/Teacher Resource

PMI Place Mat

Work in groups of three or four. Individually, record your notes for Plus, Minus, and Interesting. Then as a group, come to group consensus for each. Record your group consensus in the center of the place mat.

Topic/Statement: _____



(Adapted from *Beyond Monet*)

Presentations: Readers' Theatre – Part One

ENGLISH Grades 10 –12

Readers' Theatre is an interactive strategy that provides students with multiple opportunities to improve their language and oral presentation skills. The strategy has a wide range of options for use. It can be used at a very simple level with short pieces or it can be part of a complex and multi-faceted approach to understanding a longer work.

Purpose

- Improve oral reading and oral expression.
- Read and perform a literary work.

Payoff

Students will:

- become engaged in literature.
- use imagination to extend their understanding of reading material.
- have fun.
- become comfortable with reading, and hearing their own voices.
- practice and become aware of importance of communication skills such as: eye contact, poise, voice inflection and projection, facial expression, body language, pacing and diction.
- enhance their oral language skills.

Tips and Resources

- Readers' Theatre can be done in any classroom. No props, costumes, sets or stage are needed.
- Almost any piece of writing can be scripted to allow for Readers' Theatre.
- Students DO NOT memorize script. They read from the script in their hands.
- This strategy can be used in a variety of ways from reading a simple prepared script to a more complex process that involves creating a script based on a narrative for the purpose of performing.
- It could be a follow-up activity to Engaging in Reading: Read Aloud (pp.28-30) in *Think Literacy Subject-Specific Examples for English, Grades 7-9.*
- The Internet is an excellent source for additional information and free scripts. Do a search using the keyword "Readers' Theatre". One good resource for starting out is "Reader's Theatre Overview" at <http://bms.westport.k12.ct.us/mccormick/rt/RTHOME.htm>
  For additional reading refer to *The Fluent Reader*, pp.104-115.

Further Support

Give consideration to the composition of groups. Try to ensure that each group as several students who like to read as a complement to those who may be reluctant readers.

Presentations: Readers' Theatre - Part One

ENGLISH Grades 10 –12

What teachers do	What students do
Before • Become familiar with concept and varied approaches to Readers' Theatre. • Prepare a photocopy of the Student/Teacher Resource, *Yielding the Right of Way* for each student. • Introduce the concept of theatre and solicit information from students about their ideas, concerns, fears, etc. about acting, oral reading, voice, pacing and body language. • Introduce concept of simple version of a Readers' Theatre where students are placed in a non-threatening environment to read their stories/scripts.	• Respond to teacher's questions and engage in class discussion. • Listen to teacher's explanation of Readers' Theatre.
During • Distribute a copy of the story to each student in a group. • Place students in groups of eight. • Ask students to read the entire story to themselves several times. • Assign each student a sentence in the story. • Instruct students to decide how their sentence will be delivered. They might consider tone of voice, pacing, body language. • Have students practice aloud the delivery of their sentence. • Ask students to read the story aloud. Students stand as they read their sentences.	• Read "Yielding the Right of Way" several times silently. • Study assigned sentence. • Decide how to deliver sentence re: tone of voice, pacing, body language. • Practice delivery of assigned sentence. • Read story as a group, standing to deliver individual sentences.
After • Solicit feedback from students about the activity. • Reassign sentences or regroup students and repeat activity making sure that each student has been assigned a different sentence. • Solicit student feedback.	• Offer feedback (suggestions, advantages, problems, etc.) for activity. • Practice and deliver sentences in new group. • Offer further feedback.

Notes

Presentations: Readers' Theatre – Part One

ENGLISH Grades 10 -12

Yielding the Right of Way

by

M. Stanley Bubien

Hey! The car almost hit me!

To my surprise, it pulled over.

I stormed up. Bending toward the car's window, I growled, "Those orange cones ---" but the driver's look cut me short.

He furled his brow and dragged his fingers across his face. Meeting my eyes, he spoke words I seldom heard.

"I'm sorry," he grimaced. "I should've slowed down at the construction sign."

Man! The things I could say! But instead, I stepped back... Hesitated... And nodded acceptance to his apology.

As I waved him on, the foreman appeared at my side.

"Why'd you do that?" he asked. "I woulda given that car what-for. It wouldn't have got away so easy."

"I didn't do it for the car," I told him. "I did it for the person inside."

(Permission for use granted by M. Stanley Bubien)

Presentations: Readers' Theatre - Part Two

ENGLISH Grades 10-12

Since students have been introduced to Readers' Theatre in Presentation: Readers' Theatre - Part One, they now have the opportunity to expand the scope of this strategy. They rewrite a familiar piece of prose in script format and then present it in a Readers' Theatre format.

Purpose

- Encourage students to become comfortable with oral language by working with familiar texts.

Payoff

Students will:

- have an opportunity to reflect and participate.
- become engaged in literature.
- use imagination to extend their understanding of reading material.
- have fun interacting with other students.
- become comfortable with reading, and hearing their own voices.
- practice and become aware of importance of communication skills such as: eye contact, poise, voice inflection and projection, facial expression, body language, pacing and diction.
- enhance their oral language skills.

Tips and Resources

- Readers' Theatre can be done in any classroom. No props, costumes, sets or stage are needed.
- Almost any piece of writing can be scripted to allow for Readers' Theatre.
- Students DO NOT memorize script. They read from the script in their hands.
- It could be a follow-up activity to Participation: Readers' Theatre – Part One in *Think Literacy Subject-Specific Examples for English, Grades 10-12.*

For additional reading refer to Rasinski, Timothy V. *The Fluent Reader: Oral Reading Strategies for Building Word Recognition, Fluency, and Comprehension.* New York: Scholastic, 2003 (pp.104-115).

Further Support

- Give careful consideration to the composition of groups and vary the membership according to students' comfort level with oral reading.
- Have samples of scripts available for students to view as model for their own script writing.
- Provide examples of literature that have been adapted to another form.
- Incorporate choral reading to encourage reluctant readers/speakers to participate.

Presentations: Readers' Theatre: Part Two

ENGLISH Grades 10-12

What teachers do	What students do
Before • Prepare an overhead transparency of Student/Teacher Resource, *"Yielding the Right of Way" –Script.* • Ensure that students have a copy of the short story "Yielding the Right of Way" found in the Student Resource, *"Yielding the Right of Way."* • Review students' recollection of the story and the Readers' Theatre strategy.	• Discuss recollections; identify challenges, successes and strategies.
During. • Introduce or review the concept of script writing. • Explain that most stories and novels can be rewritten in script format. • Solicit features and advantages of script writing from students. • Read the Student/Teacher Resource, *"Yielding the Right of Way" –Script* " to students. • Ask students to work in groups of four to write their own scripts for "Yielding the right of Way". • Within groups of four assign roles and ask students to rehearse their roles. • Ask each group to read its script to the rest of the class.	• Listen attentively. • Listen attentively. • Participate in the discussion. • Read along with teacher. • Work collaboratively with three other students to create own script. • Work collaboratively with three other students to create own script. • Participate in Readers' Theatre.
After • Listen to other groups present their scripts in Readers' Theatre forum. • Offer constructive comments on delivery of each group's script. • Ask students to adapt another selection for Readers' Theatre.	• Observe and listen to each group's Readers' Theatre presentation. • Develop awareness of oral language and body language skills. • Select another piece of literature and create a script for delivery in Readers' Theatre.

Notes

Student/Teacher

Presentations: Readers' Theatre: Part Two

ENGLISH Grades 10-12

Yielding the Right of Way
By M. Stanley Bubien

Adapted for Readers' Theatre from the short story "Yielding the Right of Way."

Roles: Narrator, Construction Worker, Driver, Foreman

Narrator: A car speeds through a highway construction site.

Construction Worker: (angry) Hey, that car almost hit me!

Narrator: The car comes to an abrupt stop and the driver rolls down his window as the construction worker storms over to the car.

Construction Worker: (loud angry voice) Those orange cones---

Driver: (furls brow, drags his fingers across his face, looks construction work in the eye and grimaces)

I'm sorry. I should've slowed down at the construction sign.

Narrator: The construction worker is dumbfounded. He backs away from the car as if he has been struck, nods to the driver, and waves as the car pulls away. At the same time the foreman rushes over to the construction worker.

Foreman: (angrily) Why'd you do that? I woulda given that car what-for. It wouldn't have got away so easy.

Construction worker: (thoughtfully) I didn't do it for the car. I did it for the person inside.

(Permission for use granted by M. Stanley Bubien)

Presentations: Readers' Theatre – Part Three

ENGLISH Grades 10 -12

This lesson is the last of three that focus on Readers' Theatre as a strategy for improving students' oral language skills. It is "possible to make repeated reading an inherently interesting and engaging task for both students who are struggling as well as those who are developing at a normal or advanced rate…when we give students real reading tasks that demand practice, such as performance reading, or reading for an audience...But the end result – students who read with expression, fluency, and meaning – will show that this is time well spent." (*The Fluent Reader*, Timothy V. Rasinski p.102).

Purpose

- Encourage students to become comfortable with reading for the purpose of performing.
- Improve fluency skills, oral expression and oral reading skills.

Payoff

Students will:

- become engaged in literature.
- will use their imagination to extend their understanding of the reading material.
- practice and become aware of importance of communication skills such as: eye contact, poise, voice inflection and projection, facial expression, body language, pacing and diction.
- have fun interacting with other students.
- enhance their speaking skills.
- work collaboratively with others.

Tips and Resources

- Readers' Theatre can be done in any classroom. No props, costumes, sets or stage are needed.
- Almost any piece of writing can be scripted to allow for Readers' Theatre.
- Students DO NOT memorize script. They read from the script in their hands.
- It could be a follow-up activity to Participation: Readers' Theatre – Part One in *Think Literacy Subject-Specific Examples for English, Grades 10-12.* and Participation: Readers' Theatre – Part Two in *Think Literacy Subject-Specific Examples for English, Grades 10-12.*
- Do a search using the keyword "Readers' Theatre" if additional suggestions are desired.
- For additional reading refer to *The Fluent Reader*, pp.104-115.

Further Support

- Give careful consideration to the composition of groups and vary the membership according to students' comfort level with oral reading.
- Incorporate choral reading to encourage reluctant readers/speakers to participate.
- Provide additional scripts that students can perform.

Presentations: Readers' Theatre – Part Three

ENGLISH Grades 10 -12

What teachers do	What students do
Before	
• Prepare copies of Student/Teacher Resource, *Riddles in the Dark* for each student.	• Share prior knowledge with teacher and classmates.
• Ask students to share their knowledge of Readers' Theatre and focus on the positive aspects of students' prior experiences reading, script writing and performing as features of Readers' Theatre.	• List the positive aspects gained from participating in Readers' Theatre.
• Ask students as a class to brainstorm the differences between scripted text and prose text. Record responses.	• Explain how script differs from a short story or other piece of prose.
During	
• Divide class into groups of six.	• Form groups.
• Give each student a copy of Student/Teacher Resource, *Riddles in the Dark* and ask them to scan the script.	• Scan Student/Teacher Resource, *Riddles in the Dark.*
• Ask students to read Student/Teacher Resource, *Riddles in the Dark* independently, or in pairs. As an alternative the teacher may choose to read the script aloud to the class along with five student volunteers.	• Read Student/Teacher Resource, *Riddles in the Dark* according to teacher's direction.
• Discuss the initial reading of the script with attention to comprehension and communication skills such as eye contact, poise, voice inflection and projection, facial expression, body language, pacing and diction.	• Discuss initial reaction to and impression of script Student/Teacher Resource, *Riddles in the Dark* with attention to comprehension and suggestions for eye contact, posture, voice, projection, facial expression, body language, pacing and diction.
• Ask students to select a role within their group of six and to rehearse their roles.	• Rehearse individual roles.
• Tell students that they will rehearse as a group several times.	• Rehearse in groups of six.
• Ask students to assess their own and their group's performance and to make constructive suggestions for improvement by using the Student/Teacher Resource, *Readers' Theatre Self-Assessment*.	• Assess own and groups' performance and offer constructive suggestions for improvement using Student/Teacher Resource, *Readers' Theatre Self-Assessment.*
• Provide each group with the opportunity to present to the class.	• Present Readers' Theatre to the rest of the class.
After	
• Solicit feedback from each group and the class to determine students' perception of strategy's effectiveness.	• Participate in discussion.
• Provide other opportunities for students to experience Readers' Theatre.	• Continue to participate in Readers' Theatre experiences.

Notes

Student/Teacher

Presentations: Readers' Theatre – Part Three

ENGLISH Grades 10 -12

Riddles in the Dark

By J. R. R. Tolkien

Adapted for Reader's Theatre from *The Hobbit,* Houghton Mifflin, 1966.

TIME: 10 min.

ROLES: Narrator 1, Narrator 2, Narrator 3, Narrator 4, Bilbo, Gollum

NOTE: J. R. R. Tolkien is author of both *The Hobbit* and the *Lord of the Rings* trilogy. In this selection from *The Hobbit,* Bilbo Baggins finds the ring on which the later trilogy is based. For best effect, position BILBO closest to NARRATORS 1 and 2, and GOLLUM closest to NARRATORS 3 and 4. The noise that gives Gollum his name is a loud swallowing sound.

NARRATOR 1: When Bilbo opened his eyes, he wondered if he really had—for it was as dark as if his eyes were shut. No one was anywhere near. He could hear nothing, see nothing, and he could feel nothing except the stone floor.

NARRATOR 4: Very slowly he got up and groped about on all fours till he touched the wall of the tunnel. His head was swimming, and he was far from certain even of the direction he had been going when he had fallen. He guessed as well as he could, and crawled along for a good way.

NARRATOR 2: Suddenly his hand met what felt like a tiny ring of cold metal, lying on the floor of the tunnel.

NARRATOR 3: It was a turning point in his life, but he did not know it. He put the ring in his pocket almost without thinking.

NARRATOR 1: He went only a little further, then sat down on the cold floor. He could not think what to do. Nor could he think what had happened, or why he had been left behind, or even why his head was so sore. But after awhile he drew out his little elfish sword, and somehow it comforted him.

BILBO: Go back? No good at all! Go sideways? Impossible! Go forward? The only thing to do! On we go!

NARRATOR 4: So up he got, and trotted along with his sword held in front of him and one hand feeling the wall. On and on he went, down and down.

Continued …

NARRATOR 2: Suddenly, he trotted without warning into icy cold water. That pulled him up sharp.

NARRATOR 3: He stopped and listened hard, and he could hear drops, drip-drip-dripping from an unseen roof into the water below. But there was no sound of water flowing.

BILBO: So it must be a pool or a lake. Hmmm. *(sits to think)*

Continued …

NARRATOR 1: Deep down here by the dark water lived old Gollum, a small, slimy creature. He was dark as darkness, except for two big, round, pale eyes in his thin face. He lived on a slimy island of rock in the middle of the lake. Bilbo could not see him, but Gollum was watching him now from the distance, with his pale eyes like telescopes.

NARRATOR 4: Gollum got into his little boat and shot off from the island. He paddled it with his large feet dangling over the side, but never a ripple did he make. Bilbo was sitting on the water's brink, at the end of his way and his wits, when up paddled Gollum, his eyes glowing softly in the dark.

GOLLUM: Sssssss.

NARRATOR 2: Bilbo jumped nearly out of his skin. He thrust the sword in front of him.

GOLLUM: Bless us and splash us, my preciousssss! I guess it's a choice feast! At least, a tasty *morsel* it'd make us. *Gollum.*

BILBO: Who *are* you?

GOLLUM: *(to himself)* What *iss* he, my preciouss?

BILBO: I am Mr. Bilbo Baggins. I have lost the dwarves and the wizard, and I don't know where I am!

GOLLUM: What's he got in his handses?

BILBO: A sword! A blade made by the elves in the Goblin Wars!

GOLLUM: Ssss. P'raps ye sits here and *chats* with it a bitsy, my preciousss. It likes riddles, p'raps it does, does it?

NARRATOR 3: Gollum was anxious to appear friendly until he found out more about the sword and the hobbit—whether he was quite alone, and whether he was good to eat.

BILBO: Very well.

NARRATOR 1: …said Bilbo, who was anxious to agree until he found out more about the creature—whether he was quite alone, and whether he was fierce or hungry.

Continued …

BILBO: *(sits again)* You ask first.

NARRATOR 4: So Gollum hissed,

GOLLUM: What has roots as nobody sees,
Is taller than trees,
Up, up it goes,
And yet never grows?

BILBO: Easy! Mountain, I suppose.

GOLLUM: Does it guess easy? It must have a *competition* with us, my preciouss! If precious asks, and *it* doesn't answer, we *eats* it, my preciousss. If it asks *us,* and *we* doesn't answer, then we does what it wants, eh? We shows it the way out, yes!

BILBO: All right.

NARRATOR 2: …said Bilbo, not daring to disagree, and nearly bursting his brain to think of riddles that could save him from being eaten. All he could think of was an old one.

BILBO: Thirty white horses on a red hill,
First they champ,
Then they stamp,
Then they stand still.

GOLLUM: Teeth! Teeth! But *we* has only *six,* my precious.

NARRATOR 3: Then Gollum asked the second.

GOLLUM:
Voiceless it cries,
Wingless flutters,
Toothless bites,
Mouthless mutters.

BILBO: Half a moment!

NARRATOR 1: …cried Bilbo, who was still thinking uncomfortably about being eaten. Fortunately, he had once heard something like this before and, getting his wits back, he thought of the answer.

BILBO: Wind, wind, of course.

NARRATOR 2: Bilbo was so pleased that he made up one on the spot.

BILBO:
An eye in a blue face
Saw an eye in a green face.

Continued …

"That eye is like to *this* eye,"
Said the first eye,
"But in low place,
Not in high place."

GOLLUM: Ss, ss, ss.

NARRATOR 4: Gollum had been underground a long, long time, and was forgetting this sort of thing. But just as Bilbo was beginning to hope that the wretch would not be able to answer, Gollum brought up memories of ages and ages ago.

GOLLUM: Sun on the daisies, it means, it does.

NARRATOR 3: These above ground sort of riddles were tiring for Gollum, and they made him hungry too. So this time he tried something a bit more difficult and unpleasant.

GOLLUM:
It cannot be seen, cannot be felt,
Cannot be heard, cannot be smelt.
It lies behind stars and under hills,
And empty holes it fills.
It comes first and follows after,
Ends life, kills laughter.

NARRATOR 1: But Bilbo had heard that sort of thing before, and the answer was all around him anyway.

BILBO: Dark!

GOLLUM: Sssssss!

NARRATOR 2: Bilbo was still trying to think of a really hard one. To gain time, he asked one he thought would be easy.

BILBO:
A box without hinges, key, or lid,
Yet golden treasure inside is hid.

NARRATOR 4: But Gollum hissed and spluttered and did not answer.

BILBO: Well, what is it?

GOLLUM: Give us a chance. Let it give us a chance, my preciouss-ss-ss…. *Eggses! Eggses* it is!

NARRATOR 3: Now Gollum thought it was time to ask something hard and horrible.

Continued ….

GOLLUM:
This thing all things devours
Birds, beasts, trees, flowers
Gnaws iron, bites steel,
Grinds hard stones to meal,

Slays king, ruins town,
And beats high mountain down!

NARRATOR 1: Bilbo sat in the dark thinking of all the giants and ogres he had ever heard of, but not one of them had done all these things.

NARRATOR 2: He had a feeling that the answer was quite different and that he ought to know, but he could not think of it. He began to get frightened, and that is bad for thinking!

NARRATOR 4: Gollum began to get out of his boat. He flapped into the water and paddled to the bank.

NARRATOR 1: Bilbo could see the eyes coming towards him. His tongue seemed to stick in his mouth. He wanted to shout, "Give me more time! Give me time!" But all that came out was…

BILBO: Time! Time!

GOLLUM: *(stops)* Sssssssss.

NARRATOR 2: Bilbo was saved by pure luck, for "time" was the answer!

NARRATOR 3: Gollum was getting angry, and also tired of the game. It had made him very hungry indeed. He sat down in the dark by Bilbo.

GOLLUM: It's got to ask us a quesstion, my preciouss, yes, yess, yesss. Jusst one more quesstion to guess, yes, yess.

NARRATOR 1: But Bilbo simply could not think of any question with that nasty, wet, cold thing sitting next to him, pawing and poking him. He scratched himself, he pinched himself. Still, he could think of nothing.

GOLLUM: *Ask* us! *Ask* us!

NARRATOR 2: Bilbo pinched himself and slapped himself and even felt in his pocket.

NARRATOR 1: There he found the ring he had picked up in the passage and forgotten.

BILBO: *(to himself)* What have I got in my pocket?

GOLLUM: Not fair! It isn't fair, my precious, is it, to ask us what it's got in its nassty little *pocketses?*

Continued ….

NARRATOR 2: Bilbo had been talking to himself, but Gollum had thought it was a riddle. Having nothing better to ask, Bilbo stuck to his question.

BILBO: *(louder, to Gollum)* What have I got in my pocket?

GOLLUM: Sssssss. It must give us three *guesseses*, my preciouss—three *guesseses*.

BILBO: Very well! Guess away!

GOLLUM: *Handses*!

BILBO: Wrong! Guess again!

GOLLUM: Sssssss.

NARRATOR 4: Gollum thought of all the things he kept in his own pockets: fishbones, goblins' teeth, wet shells, a bit of bat-wing, a sharpening stone to sharpen his fangs on. He tried to think what other people kept in *their* pockets.

GOLLUM: Knife!

BILBO: Wrong! Last guess!

NARRATOR 3: Gollum hissed and spluttered and rocked backwards and forwards, slapped his feet on the floor, wriggled and squirmed. But he dared not waste his last guess.

BILBO: Time's up!

GOLLUM: String—or nothing!

BILBO: Both wrong!

NARRATOR 1: Bilbo jumped at once to his feet and held out his sword.

BILBO: And now you must show the way out!

GOLLUM: Sssssssssss

Student Resource

Presentations: Readers' Theatre – Self Assessment

ENGLISH Grades 10-12

Readers' Theatre Self – Assessment

NAME: _____

You can use this self-assessment checklist to gauge your progress while preparing to present a script for a Readers' Theatre presentation or as a review after you have participated in a Readers' Theatre experience.

CRITERIA	Do I Need to Change it?	How Would I Change It?	Why?
I reflect on the meaning of my character's lines.			
I consider two or more ways that my lines could be delivered.			
I rehearse my lines often enough to be comfortable with my role and its delivery.			
I project my voice when I read.			
I make eye contact with my audience while I speak.			
I use inflections in my voice effectively.			
I use appropriate facial expressions while I am reading my lines.			
I use appropriate body language to complement my reading.			
I pace my reading appropriately.			
I use diction effectively to enhance the audience's understanding of the script.			

Presentation: Speaking for a Specific Audience

ENGLISH Grades 10 -12

This strategy helps students learn that there are numerous levels of appropriate oral communication and that each of these is dependent upon the target audience.

Purpose

- Improve students' awareness of speaking for a specific audience.
- Identify speech appropriate to a setting/situation.

Payoff

Students will:

- Be aware of numerous levels of language.
- Learn to identify their listening audience.
- Learn to use language appropriate for a specific audience.
- Gain self confidence and improve self esteem when speaking.

Tips and Resources

- This strategy can be used in isolation or can be easily adapted for use with a literary work. For instance, in a novel study the teacher could extract quotations belonging to several characters and place them on cue cards or an overhead. This activity could be a pre-reading or during reading exercise. In either scenario, students would have to study the diction to determine information such as speaker's identity, purpose of speech, intended audience.
- This activity could be done on a regular basis in numerous different ways: as a recap of the previous day's work, as a game to check on assigned homework reading, or as a prompt to help students predict plot/character development.

Further Support

- Introduce activity with a chat about the power of language and how it leaves our listeners with a lasting impression. Just as students have a sense of how to dress appropriately for different functions and occasions, so too must they know when to "dress up' or "dress down" their language. Your classroom chat could extend to asking students if/how their dress attire affects their language and speech.

Presentation: Speaking for a Specific Audience

ENGLISH Grades 10 -12

What teachers do	What students do
Before • Prepare an overhead transparency and student copies of the three scenarios provided in the Student Resource, *Speaking for a Specific Audience*. • Prepare an overhead transparency of the Teacher Resource, *Speaking for a Specific Audience*.	
During • Teacher reads the three scenarios on the Student Resource, *Speaking for a Specific Audience* to the class. • Ask several pairs of students to role-play the scenarios aloud using a tone of voice appropriate for each scenario. • On their copies have students jot down their observations about language usage in each of the three scenarios. • Use a highlighter on transparency of Student Resource, *Speaking for a Specific Audience* to record words that students identify as unique to a particular scenario. • Identify type of highlighted words. (slang, formal, informal etc.) • Use Transparency of Teacher Resource, *Speaking for a Specific Audience* to compare students' observations with those noted on Student Resource, *Speaking for a Specific Audience* transparency. • Ask students why Jim uses vocabulary with Jenny that differs from the words he uses when speaking to a customer or his employer. • Ask students to suggest a reason for the customer's choice of words such as "stuff", "garbage", "punk kid".	• Listen attentively to teacher. • Listen to oral delivery of each scenario. • Select words that are unique to each scenario • Share observations with classmates. • Identify levels of language. • Identify language that is appropriate to a particular audience. • Students compare their observations with those noted on the Teacher Resource, *Speaking for a Specific Audience*. • Students offer responses regarding language usage. • Students offer possible reasons for customer's choice of diction.
After • Ask students to work in pairs to create realistic and appropriate dialogue for the following pairs of scenarios. Example; peers discussing a test, and student discussing the same test with a teacher; teens chat on the telephone about plans for the evening and then a teen asks parent for permission to go attend the evening activity. • Students role-play dialogues for peers.	• Students create dialogues using realistic and appropriate language for each scenario. • Students critique peer dialogues for use of realistic and appropriate language.

Notes

Presentation: Speaking for a Specific Audience

ENGLISH Grades 10 -12

Scenario 1 – Peer to Peer

In the following scenario Jim tells his friend Jenny about his experience with an unhappy customer.

Jim: Hey, Jenny wanna hear what just happened to me?

Jenny: Sure.

Jim: Some guy bought a can of bug killer a couple days ago and today he was back with it. Can you believe it? The can was half-empty and he demanded a refund because he says the spray didn't kill the bugs! When I told him I couldn't give him a refund because the can had been used he went ballistic on me. He called me names and cursed and swore.

Scenario 2 - Employee to Customer

In the following scenario Jim is dealing with the customer who returns the bug spray.

Jim: Good afternoon Sir. Can I help you?

Customer: Ya, I want to return this can of bug spray. Here's the bill.

Jim: I am sorry Sir. I am afraid I can't give you a refund because the can has been opened.

Customer: What do you mean? This stuff doesn't work and I want my money back now.

Jim: I am sorry, Sir. You will have to speak to the owner but he is not available until tomorrow.

Customer: Just give me my money! This is garbage and I am not wasting my time talking to you – you're just a punk kid – a nobody! #@*%

Scenario 3 – Employee to Employer

In the following scenario Jim is relating the previous day's event to his employer.

Employer: Jim, I hear that you had a problem with a customer yesterday. Tell me about it.

Jim: Yes Sir. A customer tried to return an opened can of bug spray. When I explained that I could not issue a refund for an item that had been used, he became very angry. When I referred him to you, he became very rude and called me a few names.

Presentation: Speaking for a Specific Audience

ENGLISH Grades 10 - 12

Scenario 1 – Peer to Peer

In the following scenario Jim tells his friend Jenny about his experience with an unhappy customer.

Jim: Hey, (slang) Jenny wanna (slang) hear what happened to me today?

Jenny: Sure.

Jim: Some guy (informal) bought a can of bug killer a couple days ago and today he was back with it. Can you believe it? The can was half-empty and he demanded a refund because he says the spray didn't kill the bugs! When I told him I couldn't give him a refund because the can had been used he went ballistic (slang)on me. He called me names and cursed and swore.

Scenario 2 - Employee to Customer

In the following scenario Jim is dealing with the customer who returns the bug spray.

Jim: Good afternoon Sir. Can I help you? (formal)

Customer: Ya, (slang) I want to return this can of bug spray. Here's the bill.

Jim: I am sorry, Sir (formal). I am afraid I can't give you a refund because the can has been opened.

Customer: What do you mean? This stuff (slang) doesn't work and I want my money back now.

Jim: I am sorry, Sir. (formal) You will have to speak to the owner but he is not available until tomorrow.

Customer: Just give me my money! This is garbage (slang) and I am not wasting my time talking to you – you're just a punk kid (slang/ insult) – a nobody! (name-calling insult) #@*% (swearing)

Scenario 3 – Employee to Employer

In the following scenario Jim is relating the previous day's event to his employer.

Employer: Jim, I hear that you had a problem with a customer yesterday. Tell me about it.

Jim: Yes, Sir. A customer tried to return an opened can of bug spray. When I explained referred him to you, he became very angry and called me a few names. (formal)

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